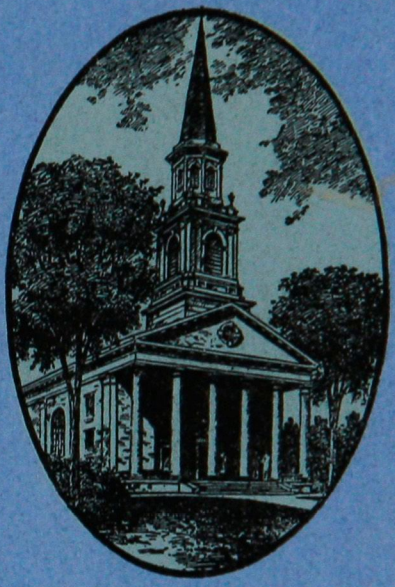
MIDDLEBURY COLLEGE BULLETIN
MIDDLEBURY, VERMONT
MARCH, 1940



Middlebury Language Schools

of French, Italian, Spanish, and German

Administrative Officers for Thirty-second Session

Paul D. Moody, D.D., LL.D., *President*, Middlebury College	Director of Language Schools
Pamelia S. Powell	Administrative Secretary-Recorder
Theodore H. Zaremba	Executive Secretary
Mrs. Janet Kingsley	Superintendent of Men's Dormitories
Mary C. Dutton, M.A.	Dietitian
Mrs. Amy T. Smith	Superintendent of Women's Dormitories
André Morize, Litt.D., Professor of French Literature, Harvard	Director of French School
Stephen A. Freeman, Ph. D., Professor of French, Middlebury	Dean of French School
Juan A. Centeno, A.B., M.D., Professor of Spanish, Middlebury	Director of Spanish School
Camillo Merlino, Ph.D., Prof. of Romance Lang., Boston Univ.	Director of Italian School
Ernst Feise, Ph.D., Professor of German, Johns Hopkins	Director of German School
Werner Neuse, Ph.D., Assoc. Professor of German, Middlebury	Dean of German School

MIDDLEBURY COLLEGE BULLETIN

Number 7 MARCH, 1940 Volume XXXIV

Middlebury Language Schools

FRENCH ITALIAN SPANISH GERMAN

Published by Middlebury College monthly from November to August at Middlebury, Vermont — Entered as second-class matter at the Post Office, Middlebury, Vermont, under act of Congress, August 24, 1912. Middlebury College Press, W. Storrs Lee, Editor.

The Middlebury Language Schools

1940 SESSION

History The Middlebury Language Schools were the pioneers in the development of segregated, specialized summer schools for the study of modern languages in this country. The German School was founded in 1915, followed by the French and Spanish Schools in 1916 and 1917 respectively. These schools represented a distinctive contribution to educational progress in America, and quickly won for Middlebury an international reputation. In 1920, the English School was begun on a similar pattern, and has prospered in its mountain setting, twelve miles away, at Bread Loaf. The German School was reopened in 1931 and located in the neighboring village of Bristol. In 1932, the Italian School was added to the two other Romance Language units on the Middlebury Campus.

The Idea The Middlebury Language Schools stand for the thorough preparation of language teachers through efficient methods of teaching, a mastery of the spoken and written language, and an intimate knowledge of the life, institutions, literature, history and culture of the foreign country. Success hinges upon the consistent enforcement of the Middlebury idea—the segregation of students from contact with English; the concentration of the work of each student upon the foreign language; the exclusive use of the language in and out of classroom; and the careful supervision and coördination of courses to meet the different needs of all students. Each school has its separate residences and dining halls and a faculty of native instructors. For the seven weeks of the session, the foreign language is the sole medium of communication in work and play. *No elementary courses are offered, and from the day of arrival, students are pledged to speak the foreign language.*

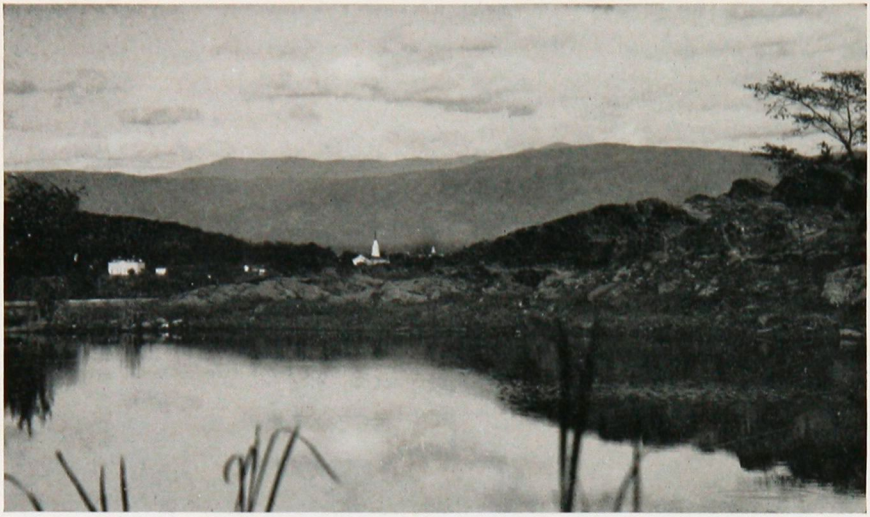
Academic Status The work of the Middlebury Language Schools has attracted increasing interest from American educators. Among the students enrolled every summer are to be found college professors and heads of departments, as well as teachers, heads of departments, and principals of secondary schools. The summer of 1939 brought students from forty-four different states and countries, including Arizona, Colo-

rado, California, Florida, Louisiana, New Mexico, Oregon, Texas, Utah. Two hundred twenty colleges and universities were represented. Eighty-five per cent of the students held baccalaureate degrees, and one hundred fifty-seven students held the Master's degree or the Doctorate. The majority of the students are candidates for advanced degrees. Sixty-eight Master's degrees were awarded in August, 1939.

Professional Value The value of the training is recognized by school boards and institutions employing language teachers to such a degree that not infrequently they defray or contribute toward meeting the expenses of teachers attending the Middlebury Language Schools. As compared with foreign travel, a session at one of the Middlebury schools is more economical, provides courses better suited to the needs of American teachers, and gives an uninterrupted and intensive training which is not found in foreign institutions. Neither in foreign travel nor resident study abroad can the student find courses in professional technique and a concentrated training in the foreign language comparable to those in the Middlebury Language Schools. At the same time, such study furnishes the indispensable preparation for later travel in the foreign land.

Location The Middlebury Language Schools are located in a lovely Vermont countryside, at the foot of the Green Mountains, and about twenty miles from Lake Champlain. The Romance Language Schools occupy the campus of Middlebury College, founded in 1800 and still one of the most charming of New England colleges. The life of the German School centers around the quaint village green of Bristol, twelve miles away and nearer the mountains. The summer climate is delightful, clear dry breezes, cool nights, with sufficient rain to keep the meadows and woods richly green and soft. Among the memories of students who have spent a summer here are pictured many scenes of Vermont mountains and forests; the valley of the winding Otter, Lake Dunmore in its hollow among the hills; the Adirondacks, pink in the morning sun, or the eastern range growing purple in the twilight.

Atmosphere The central purpose of the schools is to make everything about the life of a student during his stay contribute as richly and as pleasantly as possible to the thing for which he came, the mastery of the language. Similarity of aim among students coming from widely separated sections of the country fosters good comradeship and an *esprit de corps*; while constant association with instructors at the dining tables, in songs and games, on hikes and picnics, no less than in the classroom, brings both



Middlebury's Mountain Setting

inspirational and intellectual stimulus. Any language pursued under such conditions quickly becomes a subjective element in the life of a student. A high ratio of instructors to students is maintained, approximately one to eight.

Recreation No college in the East offers more attractive opportunities for out-of-door recreation than are found at Middlebury in summer. The program of studies is so arranged as to leave late afternoons and Saturdays free. Groups of students frequently spend an afternoon at a lake side or hiking in the mountains. Party lunches are provided at a reasonable charge. Among the most enjoyable features of a summer's sojourn at Middlebury are the campfire suppers and informal picnics of these friendly groups. Unusual opportunities are afforded by the Battell Forest of 15,000 acres, belonging to Middlebury College. Week-end hiking parties on the celebrated Long Trail of the Green Mountains have been popular. Students wishing to participate are reminded to bring their hiking outfits. Swimming may be enjoyed at Lake Dunmore, or at Bartlett's Falls in Bristol. The tennis courts on the college campus are reserved for the use of those students and instructors who pay a fee of $3.00 for the entire session. There is an excellent golf course within walking distance of the campus, which students may use at small charge. At Bristol, tennis courts have also been placed at the disposal of the school, and a golf course is within easy reach.

Good automobile roads provide opportunity for trips into rural Vermont, to Lake Champlain, Lake Dunmore, Mount Mansfield, Ticonderoga, Ausable Chasm, the Adirondacks, Lake Placid, Lake George, and the White Mountains, any of which can be visited in a day's trip.

Admission In all the schools students may enter without examinations and without being candidates for degrees. It should be noted, however, that the Middlebury Language Schools are, by reason of the students attending them and the nature of the courses given, essentially graduate schools requiring the highest degree of application and study.

No student will be admitted unless his qualifications are approved by the Dean, and the right is reserved to place all students in the classes best suited to their advancement. Preference for admission will be given to teachers of the language and graduate students preparing to teach. Undergraduates are required to submit special recommendations from their professors, indicating adequate preparation.

No student will be admitted to the schools unless he is able and willing to use only the foreign language, during the entire session, even in the individual dormitory rooms. This rule, which has become a cherished and unique tradition of the schools, and which is a fundamental of the Middlebury method, goes into force from the moment the student enrolls. Students may, of course, use English in their dealings with the people of the village, but even in these cases, students are not supposed to speak English to each other. This rule holds good for all picnics and excursions. At the opening of the schools, each student will be required to sign a formal statement, *pledging his word of honor* to observe this rule of no English. The Dean reserves the right to dismiss from the school students who willfully break this rule. Only the Director or the Dean may grant temporary release, upon occasions which may warrant it.

Cooperation The Middlebury Language Schools maintain the closest cooperation with each other. An enrolled student may visit any courses in his own school, or in any of the other schools, without extra charge. He may also enroll for credit in courses in another school on payment of a nominal fee, if by reason of his proficiency he receives the consent of the Deans of both schools. (See page 11.) By special arrangement, a student enrolled in one school may be permitted to take part or all of his meals in the dining hall of another school. Permission must be secured from the Deans of both schools, and the student should state his wish when reserving accommodations, in no case later than the end of the registration period. It should be noted, however, that because of the distance in-

volved, such arrangements are more difficult between schools on the Middlebury campus and the German School at Bristol.

The special beginners' course in Italian will again be offered. It is not open to members of the Italian School, and so constitutes no violation of the Middlebury requirement that students be able to speak the language of their school. The course is offered at no extra charge to members of the French, Spanish, and German Schools who are interested in acquiring a knowledge of Italian, either for teaching or as a tool for their graduate study. Since it is not always possible for high school teachers to begin Italian during the winter, they are urged to take advantage of this opportunity. For a detailed description of the course, see page 47.

A special beginners' course in Spanish will also be offered, under a similar arrangement, if there is sufficient demand for it. Students interested should communicate with Dean Centeno.

Music Center The Middlebury Music Center, opened in 1938 on the college campus, will offer courses in musical theory and practice, both instrumental and vocal, under the direction of leading musicians. The members of the staff are chosen for their skill as teachers, as well as for their artistic talent. A student enrolled in the Music Center may visit courses in any of the Language Schools without extra charge, or enroll for credit

"Le Bourgeois Gentilhomme" with Music Center Orchestra

on payment of an extra fee of $10 per course. Likewise, a student enrolled in one of the Language Schools may attend courses in the Music Center if by reason of his language proficiency, he receives the consent of his dean. Extra fees will depend on the nature of the course. The intimate relation between music and the modern languages indicates that such cooperation will be most fruitful. A bulletin of the Music Center will be sent on request to the Language Schools office.

Orchestra The orchestra, under the direction of Mr. Horace Britt of the Music Center, is open to students of all the summer schools. This organization gives practical experience in the playing of orchestral works and will furnish music for operettas or plays given by the schools. Students are urged to write to Mme André Morize, Hotel Brunswick, Boston, Mass., before the opening of the session, stating what instrument they play and what experience they have had. A fee of five dollars will be charged. Hours will be announced.

Credits Students who desire credits must indicate that fact when they register, and, if candidates for a Middlebury degree, they must present evidence of their qualifications before their work will be counted, either for baccalaureate or advanced degrees. An official transcript bearing the seal of Middlebury College will be issued upon application to the Recorder of the Language Schools. This transcript will note the names of courses, grades attained, and credits earned. A fee of fifty cents will be charged for all copies after the original. No certificates will be given for attendance, and none to students who do not take the final examinations.

Not more than six credits may be gained in one summer by an undergraduate, and not more than eight credits by a graduate student. No student will receive credit who has completed less than the full session (thirty classroom exercises, per course, not including examinations). (See pages 35, 51, 63, and 81.) A graduate student must receive a mark of "B" in a course in order to obtain credit for that course. The undergraduate passing mark is "C," subject to the regulations of the student's own college.

One credit or point is equal to one semester hour, that is, one recitation a week during a semester, or fifteen class exercises. Each summer course meeting daily (five times a week for six weeks) is equivalent to two semester hours.

Examinations In each school the last days of the session are devoted to the final examinations. They are required of students who desire credits, transcripts, or recommendations, and it is advisable that all should take

them. The New York State written Examination for Approval of Oral Work is given at Middlebury early in August.

The Master's Degree Candidates for a Master's degree must hold a baccalaureate degree from some college approved by the Committee on Graduate Work. To obtain the degree of Master of Arts at Middlebury College, thirty credits are necessary. Twenty of the thirty credits must be earned at Middlebury College. Thirty credits may be gained by proficient students in four summer sessions. Students with six or more credits accepted from other institutions may complete their work for the Master's degree in three summers. The Committee on Graduate Work (Prof. H. G. Owen, chairman) will pass upon the credentials and courses of candidates for the Master's degree. Students desiring to transfer graduate credits earned at other institutions should present them to the dean of their school for recommendation and transmission to the Committee on Graduate Work.

Study in a foreign country in approved summer courses may be counted toward the M.A. degree from Middlebury. Each individual case must be approved by the dean, and sanctioned by the Committee on Graduate Work. Six credits may be allowed for an equivalent of ninety hours of class exercises followed by examinations. Six credits is the maximum allowed for a summer session of foreign study. In any case, twenty credits for the M.A. must be gained at Middlebury College.

Students desiring to count credits taken at Middlebury toward degrees to be secured elsewhere should obtain permission to do so from the institution to which they wish the credits transferred.

Degrees are conferred both in June and in August following the completion of the work. A fee of $15 is required for the diploma.

The Degree of Doctor of Modern Languages Besides the Master's degree, the Middlebury Language Schools offer an advanced degree: Doctor of Modern Languages (D.M.L.). The principal requirements are:

1. The Master's degree, with a language major, from some recognized university.

2. Residence at Middlebury College equivalent to five year-courses or thirty credits. This will ordinarily require four summers' residence, but the basis of the requirement is chiefly the fulfillment of a program, not merely a given total of points. The student will be required to complete the main lines or groups of the curriculum—Philology, Stylistics, Phonetics, Literature, Civilization and Teaching Methods.

3. Two semesters' residence in a foreign country of the major language. This time should be spent in study in approved courses amounting to twelve hours a week (or twenty-four semester hours) of class exercises, or equivalent research. The work must be done according to a plan previously approved by the dean of the respective school,

and the final results must also be approved by him. Work done in a foreign country prior to the student's enrollment as a candidate for the D.M.L. cannot be accepted. Summer sessions may not be substituted for this requirement of two semesters' foreign residence.

4. A major language.
   a. A thorough knowledge of and the ability to use the spoken and written language, tested by an oral and written examination.
   b. A thorough study of and training in phonetics. Candidates will be required to do one summer's work in a phonetics laboratory, and to write a report on their research.
   c. A scientific study of modern methods of teaching foreign languages. Besides attendance in the courses of methods at Middlebury, candidates will be required to teach at least one year under supervision. Statements will be requested from superintendents of schools, heads of departments, and others as to the success of the candidate's teaching and his professional ability. No student will be granted the D.M.L. who cannot be unqualifiedly recommended as an experienced and successful teacher of the language.

5. A final oral examination conducted entirely in the major language, before a board including native members of the faculty; this examination to cover all elements of the candidate's preparation—phonetics, pedagogy, literature, etc. (This training should include a certain amount of philogical preparation—Phonology, Morphology, etc. Such subjects should be studied primarily with the idea of the help they may afford to the knowledge and teaching of the modern languages.)

6. A minor language (preferably a Romance Language). This will be tested by an oral and written examination. The candidate's knowledge of the language should be sufficient at least to teach successfully the intermediate courses in the language.

7. A reading knowledge of a third modern language. For majors in a Romance Language, German is recommended.

8. A dissertation in the major language. This dissertation, which should approximate 35,000 words, is intended to prove a thorough and understanding study of some subject, literary, phonetic, or pedagogical, which is worth a careful study. It must embody considerable original work and reflection, must show a mastery of the field, clearness of thought and must be written in correct and easy style. The subject must be chosen and the preparation continued under the guidance of some member of the Middlebury faculty.

Offices The Language Schools enjoy the full use of the buildings and grounds of the College. The office of the President and Director of the Language Schools is on the third floor of the Old Chapel. The office of the director of the French School is in Forest Hall, and that of the Dean is in Le Château. The office of the Director of the Spanish School is in Painter Hall. The office of the Director of the Italian School is in Hillcrest. The offices of the Director and Dean of the German School are at the Bristol High School.

Living Accommodations At the Romance Language Schools on the Middlebury Campus, students are accommodated in the college dormi-

tories and board is provided in the college dining rooms. All rooms are completely furnished by the college; blankets, sheets and towels are supplied. Arrangements for personal laundry may be made after arrival, with the matrons of the halls of residence.

At the German School at Bristol, students are accommodated in private homes near the school; board is provided at the Bristol Inn, which is also the center of the school's social life. Rooms are completely furnished; bedding and linen are supplied.

Opening of the Session The Romance Language Schools at Middlebury will open the session of 1940 on Friday, June 28, and will continue until August 15th. August 12 and 13 will be taken for final examinations. Classes are conducted five days in the week. The houses of residence will open to receive students on Friday, June 28, and lunch will be served at 12.30 p. m. No guests can be received earlier. All houses will close after lunch, Thursday noon, August 15, and no guests can be accommodated after that time.

On Sunday afternoon, June 30, at five o'clock, the formal opening of the schools will be held at Mead Memorial Chapel. The students of all the Romance Language Schools are requested to be present at these exercises. President Moody will welcome the students and introduce the visiting professors.

The German School at Bristol will open its session on Monday, July 1, and will continue until August 15. The opening exercises will be held Monday evening, July 1. The houses of residence will be open to receive students on Monday, July 1, and the first meal will be served at 6.30 p. m. No guests can be received earlier except by special arrangement. All houses of residence will be closed after breakfast, Thursday, August 15, and no guests can be accommodated after that date.

Registration of Students It is important that immediately upon arrival students should consult the director or dean of their school in regard to the definite selection of courses. At the Romance Language Schools, the deans will be at their respective offices from 9 a. m. to 12 m., and from 2 p. m. to 5 p. m. Friday and Saturday, June 28 and 29. The offices of the Recorder and the Treasurer of the Language Schools will be open in Old Chapel 12 on Saturday, June 29.

At the German School, the Director and Dean will be at the school library in the Bristol High School on Monday, July 1. Immediately after this consultation, the students should register with the Recorder of the Language Schools, who will be at the German School library after 4 p. m. Monday, July 1.

In all the schools, late registration after the first day of instruction will be accepted only on special permission secured in advance from the Dean, and will be subject to a fine.

For further information concerning arrival and registration, see pages 41, 52, 67, 80.

Fees The following information about fees should be carefully noted:

French In the French School, rates vary according to the houses of residence and single or double occupancy of rooms. The inclusive fee for registration, tuition, board and room will be from $200 to $245. Nearly all the desirable single rooms may be secured at $235, while a large number of comfortable double rooms are listed as low as $210.

Italian Rates in the Italian School will vary according to the room reserved, from ~~$200~~ 225 to $230, for registration, tuition, board and room. order of application

Spanish A uniform charge of $225 covers registration, tuition, board and room, in the Spanish School. Rooms in Hepburn will be reserved in the order of application.

German A uniform charge of $215 covers registration, tuition, board at the Bristol Inn and room for the period of the session. Rooms will be assigned in order of application, the most desirable rooms being given to those students who make early reservations.

Room Deposit Since accommodations are limited, it is advisable that room reservations be made as early as possible. Rooms will be held without charge prior to April 15, after which date a retaining fee of $10 is required. This fee will be credited on the student's account at the opening of the session when the balance of the account is payable. In case of cancellation before May 15, the fee will be refunded. In case of cancellation after June 15, the fee will be forfeited. Cancellations received after May 15 and up to June 15 will be credited to the student's account for the following year, *for one year only*. (A fee carried over from the previous year is *not* subject to refund under any circumstances.) Correspondence regarding room reservations may be addressed to Miss Virginia Ingalls at the Language Schools Office.

Non-Resident Students The tuition fee for students rooming outside is $110. Such persons may be boarded in the dining halls at an extra charge, if there is place for them.

Visitors All courses are open to visiting at any time by students regularly enrolled in any of the Language Schools. Such visitors are not entitled to take part in the class discussions, nor to receive attention from the professor. Persons who are not members of these schools may enroll as visitors under the above conditions, on payment of a fee of $10.00 per week, with a maximum of $40.00 for four weeks or more. Visitors are also entitled to attend social events and evening entertainments. To enroll as a regular member of a course, a student must pay the full tuition charge.

Other Schools A student registered in one of the Language Schools or in the Music Center may, on permission, enroll for credit in courses in another of the Language Schools, on payment of an extra fee of $10 per course. Such additional enrollments will be received at the end of the first week of classes. He may also be permitted to take part or all of his meals in the dining hall of another school; such an arrangement must be requested during the registration period. See page 5.

Late Registration Fine Students registering after the first day of instruction will be re-

quired to pay a fine of $3.00 for the first day and $1.00 additional for each day during the first week of classes, after which no registrations will be accepted.

Transcript Fees An official transcript bearing the seal of Middlebury College will be issued without charge upon request to the *Recorder of the Language Schools*. This transcript will note the names of courses, grades attained, and credits earned. No certificates will be given for attendance, and none to students who do not take the final examinations. A fee of $.50 is charged for each additional transcript, bearing one summer's credit. A fee of $1.00 is charged for transcripts covering credit of two or more summers.

Refunds Owing to fixed obligations for service, instruction, and maintenance charges, persons arriving late or leaving school before the close of the session, must not expect reimbursement of any charges for the unconsumed time. No allowances will be made for week-end absences.

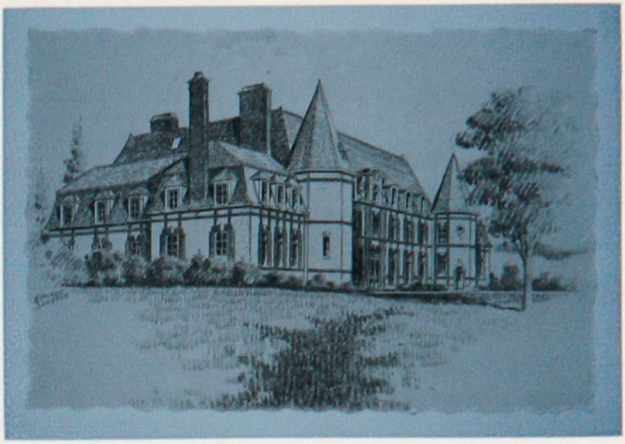
Payments Students are urgently advised to avoid unnecessary delays and inconvenience by bringing all money for fees, board, and lodging, etc. in the form of money orders, express checks, or cashier's checks of an accredited bank. Checks should be made payable to Middlebury College.

Self-Help For scholarships and opportunities for service, see pages 42, 53, 68, 83.

Student Mail In order to insure prompt delivery of their mail, students in the Romance Language Schools should have all letters and other mail matter addressed to the house of residence to which they are assigned. German School students should have mail sent in care of the German School, Bristol, Vt.

Railroad Routes Middlebury can be reached from New York City or Boston by the Rutland Railroad. Students leaving New York or Boston in the morning will arrive in the afternoon. Night sleepers leaving New York or Boston arrive in the morning. Students on the route of the Delaware and Hudson can make connections on the Rutland Railroad at Rutland, Vt. Students from the West reach Middlebury via the New York Central changing at Albany, N. Y. for the Rutland.

German School students should buy tickets and check baggage to New Haven, VERMONT, *the next stop north of Middlebury. Advance arrangements should be made with the dean of the school for transportation from New Haven to Bristol.*



The French School

THE FRENCH SCHOOL

PROFESSOR ANDRÉ MORIZE of Harvard University has been the Director of the Middlebury French Summer School since 1926. This year he is on leave, and has been in Paris since the beginning of the present war as Directeur du Cabinet at the Commissariat à l'Information. He will coöperate in the program of the session, although it is not yet known whether he can be present.

Professor Vincent Guilloton of Smith College, who has been Assistant Director for several summers, and was Acting Director in 1937, is in charge of the session of 1940. He will be assisted by Mme L. Gall-Bernot and Dean Stephen A. Freeman.

Madame Dussane, Sociétaire de la Comédie-Française, will again be the Visiting Professor from France. Students in the 1938 session will remember her magnetic personality and her remarkable success as a teacher. Madame Dussane is a great actress, a famous lecturer, an author crowned by the Académie Française, and a professor at the École Normale Supérieure de Sèvres. She offers a thought-provoking course on The Human Value of French Literature; and will give several evening lectures.

Other new and special features for the session of 1940 are:

1. The return of Mlle Nicolette Pernot, in charge of the Department of Phonetics. Her plans include an increase in the staff, with Mme Tourtebatte of the Collège Montmorency; and an increase in the individual consultation hours in the Phonetics Center.
2. The appointment of M. Pierre Brodin, head of the Lycée Français de New York, who will give important courses on The Land of France, and the Historical Background of French Literature.
3. The appointment of M. Edmond Méras, former president of the A.A.T.F., well-known author, and teacher of wide, practical experience, who will teach the advanced course in Methods.
4. The return of M. Schinz, offering important courses in the Romantic Poets, and in Eighteenth Century Literature.
5. A stimulating and informative course in contemporary French literature by Mlle Leliepvre; she will also have charge of the school's dramatic presentations.
6. The return of M. Coindreau as teacher of stylistics and free composition. M. Coindreau's brilliant translations of modern American novels are well known.
7. Mlle Brée and Mme Butler, absent last summer, will return, teaching composition.
8. The Middlebury Music Center, besides opening its courses to students in the Language Schools, invites them to join the orchestra which will be organized and directed by Mr. Horace Britt.

FRENCH SCHOOL STAFF

Direction

ANDRÉ MORIZE, *Director, on leave.*

Agrégé de l'Université; Litt. D., Middlebury College, 1925; Officier de la Légion d'Honneur; former fellow of the École Normale Supérieure; Professor, Lycée of Bordeaux, France, until 1913; Johns Hopkins University, Baltimore, 1913-14, Associate Professor of French Literature; served with the French Army, in an infantry regiment, as sergeant, lieutenant, and captain, 1914-17. In May, 1917, called to Harvard University as lecturer in Military Science and Tactics, and after the Armistice accepted a chair of French Literature in the same university. Was made a full professor in 1925, and chairman of the Department of History and Literature in 1931. Since September, 1939, Directeur du Cabinet at the Commissariat à l'Information, Paris.

Author of: *L'Apologie du Luxe au XVIIIe siècle; Candide* (Société des textes français modernes); *Correspondance inédite de Montesquieu; Problems and Methods of Literary History*, Ginn & Co. Has also contributed numerous articles to the *Revue d'histoire littéraire de la France, Revue du XVIIIe siècle, Revue de Philologie française, Education, French Review*, etc. In 1918, gave a course of lectures at the Lowell Institute in Boston, and has since lectured extensively from coast to coast.

VINCENT GUILLOTON, *Acting Director.*

Ancien élève de l'École Normale Supérieure; Baccalauréat; Licence-ès-lettres; au front 1915-1918, une blessure, Croix de Guerre; Agrégé de l'Université, 1921. Member of the League of Nations Secretariat, Interpreting and Translating Section, 1920; Précis-Writer to the Advisory Jurists' Commission, The Hague, July, 1920; Associate Professor of French, University of Syracuse, 1921-23; Summer Session, Cornell, 1923; Associate Professor of French, Smith College, 1923-29; Professor, 1929—; Summer quarter, University of Chicago, 1929; Conférencier général de l'Alliance française, 1937-38; Middlebury French Summer School, 1932; Assistant Director, 1935; 1938, 1939; Acting Director, 1937, 1940.

Author of articles in *Revue Anglo-Américaine; Modern Language Notes; The French Review; Smith College Studies in Modern Languages*; Article on France, in *National Encyclopedia Year Book*, 1935-36-37-38-39.

STEPHEN A. FREEMAN, *Dean.*

A.B., Harvard University, 1920; A.M., 1921; Ph.D., 1923; Phi Beta Kappa; holder of American Field Service Fellowship, for study at Université de Lyon and Université de

Paris, 1921-22; pilot and Lieut, (j.g.) Naval Aviation, 1917-18; Instructor, Brown University, 1923-25; Professor of French and Dean of the French School, Middlebury College, 1925—; Vice-President, New England Modern Language Association; Member of Executive Council, Am. Ass'n of Teachers of French, and Sec'y-Treas. of Vermont Chapter.

Author of articles in *Education*, *School and Society*, etc.

Visiting Professor from France

MME DUSSANE.

Sociétaire de la Comédie-Française, Professeur d'Art Dramatique au Conservatoire National de Musique et de Déclamation, Professeur à l'École Normale Supérieure de Sèvres. Chevalier de la Légion d'Honneur.

Études au Lycée Lamartine, Paris; élève du Conservatoire National. Premier prix de comédie à quinze ans. Engagée immédiatement à la Comédie-Française.

A la Comédie-Française, a joué dans toutes les grandes œuvres du répertoire de comédie, Molière, Regnard, Beaumarchais, Musset, etc. Dans le répertoire moderne, a joué des œuvres de Courteline, Jules Renard, Jean Sarment, J. J. Bernard, etc. En 1935, a créé au Théâtre-Français *Madame Sans-Gêne*, qui a dépassé sa centième représentation.

Comme conférencière, s'est fait entendre en Angleterre, Hollande, Belgique, Luxembourg, Italie, Danemark, Suède, Norvège. A Paris, donne régulièrement des séries de conférences à l'Université des Annales, et à la Société des Conférences (Séries sur les Rôles de Femmes dans Molière; Les Héroïnes de Racine; Les Héroïnes de Musset; Comment nous vivons nos rôles; Comédiennes illustres: Clairon, Dorval, Rachel, Sarah Bernhardt, etc.) Outre son enseignement à Sèvres, Madame Dussane parle chaque année à la Sorbonne devant le groupe des étudiants de lettres et a donné de nombreuses causeries radiodiffusées.

"Visiting Professor," Middlebury French Summer Session, 1938, 1940.

Publications: *La Comédie-Française*, Didier-Privat, 1921; *La Querelle des Comédiens et des Poètes* (avec Tristan Derême), Le Divan, 1925; *La Célimène de Thermidor: Louise Contat*, Fasquelle, 1929; *Tartuffe*, éd. classique, avec préface et notes, Didier-Privat, 1932; *Le Comédien sans Paradoxe*, Plon, 1933; *Un Comédien nommé Molière*, 1936 (Couronné par l'Académie Française), *L'Avare*, éd. classique, 1939; *Sophie Arnould*, 1937, Albin Michel.

Nombreux articles dans le *Journal*, *Comœdia*, *La Revue des Deux-Mondes*, *La Revue Hebdomadaire*, *La Revue Universelle*, *Le Figaro*, *Paris-Soir*, *Paris-Midi*, etc.

Instructing Staff

MME LUCIE GALL-BERNOT.

Brevet supérieur, École Normale d'Orléans; International Guild, London; La Guilde Internationale, Paris; Teacher in England, private schools at Bournemouth and London; in France, Écoles Primaires Supérieures par délégation du Ministre de l'Instruction Publique; French School for Girls, New York; Mary C. Wheeler School, Providence, R.I.; Substitute to Head of Modern Language Department, Technical High School, Springfield, Massachusetts; Head of French Department, Miss Chapin's School, New York City, 1926—; Middlebury French Summer School, 1926-27-28-29-31-32-33-35. Assistant to the Director, 1936-37-38-39-40.

MME JACQUELINE BERTRAND.

Licenciée de l'Université de Grenoble; Professeur de phonétique et de français au Cours de l'Institut Phonétique de Grenoble, 1921-30; Instructor in French, Dana Hall 1931-33; Instructor in French, Pine Manor Junior College, Wellesley, 1933-37; Instructor in French, St. Margaret's School, Conn., 1937-39; Instructor in French, The Spence School, New York City, 1939—; Middlebury French Summer School, 1935-36-37-38-39-40.

CLAUDE BOURCIER.

Baccalauréat-ès-lettres, 1928; Élève de l'École Normale Supérieure, 1932-1935; Licence-ès-lettres, 1933; Diplôme d'études supérieures, 1934; Mémoire de diplôme, *Le Sentiment religieux et l'apport étranger dans les chants "spirituals" du nègre américain*; Agrégé des lettres, 1935; Instructor in French, University of Maine, 1935-1936; servi dans l'armée française, comme sous-lieutenant d'infanterie, 1936-37; Associate Professor, Middlebury College, 1937—; Middlebury French Summer School, 1936-38-39-40.

MLLE GERMAINE BRÉE.

Studied at Jersey Ladies' College, Island of Jersey; passed London Senior and Matriculation Examinations, 1922; École Normale de Nîmes, 1924-1927; Studied at the Sorbonne, 1928-1931; Licence-ès-lettres, Sorbonne; Foreign Fellow, Bryn Mawr College, 1931-1932; Agrégée d'anglais, 1932; Professeur au Lycée de jeunes filles d'Oran, Algérie, 1932-1936; Lecturer, Bryn Mawr College, 1936-1937, Assistant Professor, 1937—; Middlebury French Summer School, 1937, 1940– 1942; 1946–.

PIERRE BRODIN.

Baccalauréat, Université de Paris, 1926; Licencié-ès-lettres, 1929; Diplôme d'Études Supérieures d'Histoire et Géographie, 1930; Agrégé de l'Université, 1931; Professeur agrégé d'Histoire et Géographie au Lycée de Nantes, 1931-1932; Chapman Fellow at Harvard University, 1932-1933; Fellow, Rockefeller Foundation for Social Sciences, 1933-1934; Docteur-ès-lettres, 1935; Directeur d'Études du Lycée Français de New York, 1935—; Pennsylvania State College, Institute of French Education, étés 1936, 1937; Maison Française, Mills College, été 1938; Co-directeur, Résidence française, Columbia University, été 1939; Middlebury French Summer School, 1933, 1940.

Publications: *Histoire de l'Empire Byzantin*, (2 vols.) de A. A Vasiliev, traduit du russe, 1932; *Les Quakers au XVIIe siècle*, 1935; *Quelques aspects de la vie religieuse au XVIIe siècle*, 1935; *Le Roman régionaliste américain*, 1937; deux manuels dans la collection *La France d'hier et d'aujourd'hui*, 1938; divers articles d'histoire et de littérature dans le *Figaro*, *la Revue d'Histoire Moderne*, *France-Amérique*, *Education*, *The French Review*, etc.

MRS. C. L. BUTLER, JR. (JEANNE RIOU).

École Normale de Laval, Brevet Supérieur; B.A., Pennsylvania State College; M.A., University of Illinois; Instructor, Pennsylvania State College; University of Illinois, 1922-25; University of Pittsburgh, 1926-27; Assistant Professor, Pennsylvania College for Women, 1928-1934, Head of Modern Language Dept., 1934-38; Assistant Professor of French, Smith College, 1938-39; Bennington College, 1939—; Middlebury French Summer School, 1927-28-30-31-36-37-38-40.

MAURICE COINDREAU.

Professeur de littérature française à l'Université de Princeton; Agrégé de l'Université; Licencié en droit; Ancien membre de l'École des Hautes Études Hispaniques (Madrid); Correspondant de *La Nouvelle Revue Française*, et de *La Nacion* (Buenos Aires); Conférencier général de l'Alliance Française, 1936-1937; Visiting Professor at Mills College, California, 1936, 1937; Middlebury French Summer School, 1938, 1940.

Author of: *A French Composition Book* (1925), *An Alternative French Composition Book* (1936), in collaboration with L. F. H. Lowe.

Editions of college texts: André de Lorde, *Trois Pièces d'épouvante* (1934), Abel Hermant, *Eddy et Paddy* (1936).

Translations: S. et J. Alvarez Quintero, *Bourg-les-Dames* (1925); R. del Valle-Inclan, *Divines Paroles* (1927); John Dos Passos, *Manhattan Transfer* (1928); Ernest Hemingway, *L'Adieu aux Armes* (1932), *Le Soleil se lève aussi* (1933); William Faulkner, *Tandis que j'agonise* (1934), *Lumière d'août* (1935); Erskine Caldwell, *Le Petit Arpent du Bon Dieu* (1936), *La Route au tabac* (1937); William Faulkner, *Le Bruit et la Fureur*, (1938); John Steinbeck, *Des souris et des hommes*, (1939).

In preparation: *Aperçus de littérature américaine*; John Steinbeck, *Le Ciel dans sa fureur*.

ANTONY CONSTANS.

A.B. Grenoble, 1914; Croix de Guerre, "réformé définitif" for wounds, 1917; LL.B., 1918; Licencié-ès-lettres, 1919; Instructor in English and French, Lycée and Université de Grenoble, 1919; A. E. F. traveling-fellow, U. of Chicago, 1919-20; Instructor in French, U. of Minnesota, 1920-23; Assistant Professor, Smith College, 1923-24; Instructor, Harvard University, 1925-26; Ph.D., Harvard, 1926; Officier d'Académie; ΦBK; Instructor, Yale University, 1926-28; Professor and Head of French and Italian, Birmingham-Southern College, Birmingham, Alabama, 1928—; in charge of the Phonetics course, McGill French Summer School, 1924-25-26; experimental work, 1934-35, in the phonetics laboratories of the Universities of Amsterdam, Bonn, Hamburg, Milan, and Paris; Certificat de prononciation and diplôme de phonétique from the Institut de Phonétique, Paris; Middlebury French Summer School, 1927-28-29-30-31-32-33-34-35-36-37-38-39-40.

Author of *Documents pour servir à l'histoire littéraire*, Paris, Champion, 1923 (in collaboration); also articles in *M. L. N.*, *P. M. L. A.*, *Mod. Lang. Rev. of England*, etc.

MISS LOUISE CRANDALL.

B.A., Western Reserve University, 1921; M.A., Middlebury College, 1929; École de Préparation, Sorbonne, 1930-31; Institut de Phonétique, summer, 1933, Cours de Civilisation, Sorbonne, summer, 1937; Teacher in New Castle public schools 1921-1930; Training Teacher for Teachers, Westminster College, New Wilmington, Pa., 1924-1930; Head of French Department, New Castle High School, 1925-30;

Great Neck High School, L. I., N. Y., 1931—; Middlebury French Summer School, 1939, 1940.

MARC DENKINGER.

Maturité classique, Collège de Genève, 1914; Licencié-ès-lettres, Université de Genève, 1918; Modern Language Master, Westgate-on-Sea, Kent, England, 1920-21; Instructor, Brown University, 1922-23; A.M., Harvard, 1925; Instructor, Harvard, 1924-27; Instructor, Massachusetts Institute of Technology, 1926-27; Instructor, Yale University, 1927-29; Ph.D., Harvard, 1928; Assistant Professor of Romance Languages University of Buffalo, 1929-34; Assistant Professor of Romance Languages, University of Michigan, 1934—; Middlebury French Summer School, 1928-29-30-31-32-33-34-35-36-37-38-39-40.

Author of: *La Candidature de Sainte-Beuve à l'École Normale en 1834*. Mod. Lang. Notes, Nov., 1930, and Feb., 1931; *Rémy de Gourmont, critique*, P. M. L. A., Dec., 1937.

MISS VIRGINIA DODD.

B.A., Wilson College, 1925; M.A., French Institute, Pennsylvania State College, 1931; Teacher of French, Belle Vernon High School, Belle Vernon, Pa., 1925-31; Teacher of French, Ferry Hall, Lake Forest, Ill., 1931-1932; Instructor in French, Wilson College, 1932-1938; Assistant Professor, 1938—; in charge of Phonetics Center, Middlebury French Summer School, 1936-37-38-39-40.

MLLE JACQUELINE FOURÉ.

Born and educated in France; B.A., Ohio State University, 1934; M.A., University of Wisconsin, 1936; Exchange Scholar, Université de Grenoble, 1934-1935; Certificat d'Études françaises, 1935; Sorbonne, Degré supérieur, mention très bien 1937; Assistant Instructor, Connecticut College for Women, 1936-1938; Instructor in French, Westbrook Junior College, Portland, Me., 1938-1939; Middlebury French Summer School, 1938, 1939, 1940.

MME MARGUERITE FOUREL.

Ancienne élève de la Maison d'Éducation de la Légion d'Honneur de Saint-Denis; Brevet supérieur; Teacher of French and Head of the French House, Tenacre, Wellesley, Massachusetts, 1924-28; Teacher of French at the Beaver Country Day School, Chestnut Hill, Massachusetts, 1928—; Middlebury French Summer School, 1928-30-32-33-34-35-37-38-39-40.

MME MADELEINE GUILLOTON.

Baccalauréat-ès-lettres; Licence-ès-lettres, 1918; M.A., University of Syracuse, 1919. Assistant in French, Syracuse University, 1919-20; Professeur à l'Alliance Française, Paris, Cours d'été, 1920-21; Instructor in French, Syracuse University, 1921-23; Instructor in French, Smith College, 1923-25; Assistant Professor 1925-31; Associate Professor, 1931—; Middlebury French Summer School, 1932-35-37-38-39-40.

MLLE A. LE JOLLY.

Brevet supérieur; diplôme de l'École de préparation des professeurs de français à l'étranger, sujet d'option: phonétique; teacher of French in the Horace Mann High School, New York, and Dana Hall, Wellesley; Assistant Professor of French and Directrice du Château, Middlebury College, 1936-37; Teacher of French, Pine Manor Junior College, Wellesley, Mass. 1937—; Middlebury French Summer School, 1936-37-39-40.

MLLE MADELEINE LELIEPVRE.

Certificat d'aptitude à l'enseignement des lettres, Paris, 1914-15; Admissible, Agrégation d'histoire, Paris, 1916; Professeur de Collège, 1916-1924; École Normale Supérieure de Sèvres, 1924-25; Agrégée des lettres, Paris, 1925; Professeur au Lycée de Bordeaux depuis 1926. Fellow of the Laura Spelman Rockefeller Memorial, studying the education of women in the United States, 1925-26; Visiting Lecturer in French at Vassar College, 1929-30; 1936—; Middlebury French Summer School, 1930, 1931, 1937, 1939, 1940.

EDMOND ALBERT MÉRAS.

College of the City of New York, A.B., 1917; Université de Toulouse, Licence-ès-lettres, 1922; Columbia University, M.A., 1924; New York University, Ph.D., 1937. Seaman, U.S.N.R., 1918. American Field Service Fellow to France, 1920-22; Lecteur, American Literature, Université de Toulouse, 1921-22; Professor of French, Adelphi College, 1925-33; Supervisor of Romance Languages, Townsend Harris, Preparatory High School of the College of the City of New York, 1933—; French Institute, Penn State College, Summers 1934, 35, 39; Northwestern University, Summers 1936, 37; Secretary, American Association of Teachers of French 1927-30, Vice-President, 1933, 35, President, 1938-39; Vice-President, Société des Professeurs Français, 1930-32; Correspondent, Université de Grenoble, 1927—; Associate Editor, *The French Review*, 1930—; Middlebury French Summer School, 1940.

Author of: *French Composition for Colleges*, (with Shanks), 1924; *First French Composition*, 1926; *Eight French One-Act Plays* (with L. R. Méras), 1926; Theuriet, *Mon Oncle Flo* (with L. R. Méras), 1927; Racine, *Andromaque, Britannicus, and Phèdre* (with H. C. Lancaster), 1933; Erckmann-Chatrian, *Madame Thérèse* (with L. R. Méras), 1933; *Ten Little French Plays* (with A. Célières), 1933; *France: Crossroads of Europe* (with A. M. Peck), 1936; *Contes Populaires* (with A. Célières), 1938; *Spain: In Europe and America* (with A. M. Peck), 1938; General Editor of Secondary School Texts in French for Harper and Brothers, 1934—; Articles and bibliographies in *The French Review*, *Journal of Higher Education*, *Modern Language Journal*, *Education*.

MME LÉONTINE MOUSSU.

Brevet supérieur; Attachée à l'Institut de Phonétique de l'Université de Paris; Professeur à l'École pratique de l'Alliance Française (classes supérieures), 1919-1928; cours spéciaux pour officers et soldats de l'armée américaine, 1918-1919; Professeur aux Cours d'été de l'Alliance Française; Professeur aux cours spéciaux d'été à la Sorbonne, 1929-1933; Professeur à l'Institut Britannique, Paris; Officier d'académie; grande médaille d'argent de l'Alliance Française; Middlebury French Summer School, 1934-35-36-37-38-39-40.

Author of: Juneau-Moussu, *Phonétique et Diction*, Librairie Beauchemin, Montreal, 1936.

MISS KATHRYN L. O'BRIEN.

A.B., Smith College, 1919; Master of Education, Harvard, 1927; Répétitrice d'anglais, École Normale, Angers, France; Teaching, Junior High School, Revere, Mass., 1919-21; Brookline, Mass. Schools, grades 7 and 8, 1922-24; High School Instructor, 1924—; Teacher of Demonstration Class in French, Harvard Summer Schools of 1923, 1924, 1925, 1927, 1928; Course in Methods of Teaching French, Wellesley College, 1929; Middlebury French Summer School, 1929-32-33-34-35-36-37-39-40.

Author of: *First-Year French* Ginn and Co. and *Intermediate French* (in press), with Miss Lafrance.

A Class with M. de Lanux

MME RENÉE PERROT ORANGERS.

Maison d'Éducation de la Légion d'Honneur de Saint-Denis, 1913-20; Brevet élémentaire, Paris, 1918; Brevet de coupe de la Ville de Paris, 1918; Instructor in French, Tenacre, Wellesley, 1926-29; Rye Country Day School, Rye, N. Y., 1929-1932; Miss Chapin's School, N. Y. C., 1933—; Middlebury French Summer School, 1928-29-30-31-32-33-34-35-36-37-39-40.

M. S. PARGMENT.

Maturité classique, Académie de Kief. Diplôme d'Études universitaires, Université de Paris. Associate Professor of French and Chairman of the Committee on Elementary French and Composition, University of Michigan; Middlebury French Summer School, 1930-31-32-33-34-35-36-37-38-39-40.

Author of: *Exercices Français; Cours préparatoire, Première partie, Deuxième partie; La France et les Français; Le Français oral; Exercices de composition et de grammaire; Lectures pour débutants, Coutumes françaises d'hier et d'aujourd'hui; Initiation à la langue française; Gens et choses de France; La deuxième étape en langue française.* Editor: *Contes de la Vieille France; Trente-trois contes et nouvelles.*

MLLE NICOLETTE PERNOT.

Baccalauréat Latin-Langues vivantes, Paris, 1921; Étudiante à l'Université d'Utrecht (Hollande), 1922; Licence-ès-lettres d'enseignement, Sorbonne, 1924; Certificat d'aptitude à l'enseignement secondaire en Hollande, 1924; Études de phonétique sous la direction de Daniel Jones, Lloyd James (Londres), H. Pernot (Paris); Professeur aux cours de l'Alliance Française de Paris, 1924-26; Attachée à l'Institut de Phonétique de l'Université de Paris, 1925-1932; Professeur de Phonétique aux Cours de Vacances de l'Université de Bonn (Allemagne), 1929 et 1930; Lecturer, Wellesley College, 1934-37; Assistant Professor, 1937—; Middlebury French Summer School, 1932-33-34-35-37-40.

Publications: *Histoire de la littérature grecque moderne*, de D. C. Hesseling, traduite du hollandais, 1924; *Textes phonétiques* (alphabet Rousselot) 1925; *La Littérature chrétienne*

primitive, de G. A. van den Bergh van Eysinga, traduite du hollandais, 1926; *Recueil de textes phonétiques* (alphabet international), 1929; *La Découverte du droit coutumier des Indes Néerlandaises*, de C. van Vollenhoven, traduite du hollandais, 1931; collaboration à la *Revue de Phonétique*; cinq disques de prononciation française, accompagnés d'*Exercices de prononciation française à l'usage des étudiants anglo-saxons*, 1932; six disques de prononciation française, (textes dits par Madeleine Silvain), 1933; quatre disques de prononciation française, 1936. Articles divers.

ALBERT RANTY.

Lycée Descartes, Tours, 1882-1894; Private Tutor of French at Gloversville, N. Y., and elsewhere, 1912-1920; Instructor of French, High School, Gloversville, N. Y., 1921-1924; B.S., Columbia University, 1924; Teachers College Diploma, Columbia University, 1924; A.M., Middlebury College, 1929; Head of Modern Language Department, Gloversville High School, 1924-25; Instructor of French, Middlebury College, 1925-28; Assistant Professor 1928-29; Associate Professor 1929—; Middlebury French Summer School, 1926-27-28-29-30-31-32-33-34-35-36-37-38-39-40.

MLLE MAUDE REY.

Brevet supérieur, Nantes; studied at the Sorbonne and Université Catholique, Paris. Head of the French Department, Baldwin School, Bryn Mawr, 1917-1920. Studied with Jacques Copeau, Directeur du Théâtre du Vieux-Colombier, and with Charles Dullin, Directeur du Théâtre de l'Atelier, Paris, 1921-1922. Lecturer and Dramatic Reader, 1922-26; Head of the French Department, Baldwin School, Bryn Mawr, 1927—; Director of French Dramatics, Bryn Mawr College, 1930—; Lecturer in French Diction, Bryn Mawr College, 1934—; Middlebury French Summer School, 1935-36-37-38-39-40.

ALBERT SCHINZ.

Lycée et Université de Neuchâtel; Licence-ès-lettres, 1889; études en Allemagne et en France; Ph.D., 1893. Officier d'Académie; Chevalier de la Légion d'Honneur. Privatdocent en philosophie, Université de Neuchâtel, 1897-98; Instructor, University of Minnesota, 1899-1900; Instructor, Assistant Professor, Professor, Bryn Mawr College, 1901-1913; Professor, Smith College, 1913-1928; Professor, University of Pennsylvania, 1928—; Summer Schools, University of California, University of Chicago, Columbia University, Harvard University, University of Michigan; Middlebury French Summer School, 1937, 1939, 1940.

Author of: *Jean-Jacques Rousseau, a Forerunner of Pragmatism*, 1909; *Anti-pragmatisme: examen des droits respectifs de l'aristocratie intellectuelle et de la démocratie sociale*, Paris, 1909; *French Literature of the Great War*, N. Y. and London, 1919; *La Pensée religieuse de Rousseau et ses récents interprètes*, Paris, 1927; *La Pensée de Rousseau*, Paris, 1929. Textbooks: *Vie et Écrits de J. J. Rousseau*; *Selected Poems by Victor Hugo*; *Seventeenth, Eighteenth, Nineteenth Century French Readings*, etc.

Nombreux articles dans des revues et périodiques en France et en Amérique.

MLLE ANNICK SOUBIGOU.

Éducation en France; Baccalauréat-ès-lettres; licence-ès-lettres. Professeur au Collège Sainte-Marie, Amiens, 1919-20; Teacher of French, Bryn Mawr School, Baltimore, Md., 1920-21; Professeur de Latin, Université libre de jeunes filles, Neuilly-Paris, 1922-25; Head of the French Department, St. Timothy's School, Catonsville, Md., 1925—; Middlebury French Summer School, 1932-33-34-35-36-39-40.

PIERRE THOMAS.

Baccalauréat, 1917, Académie de Lille; Diplôme d'ingénieur de l'École Centrale des Arts et Manufactures, Paris, 1924; Graduate Fellow, French Department, Middlebury College, 1927-28; Instructor in French, University of Oregon, 1928-29; Instructor in French, The Arizona Desert School, Tucson, Arizona, 1929—; Middlebury French Summer School, 1927-28-29-30-31-32-33-34-35-36-37-38-39-40.

MME BÉATRICE TOURTEBATTE

University of Chicago, Ph.B., 1926; A.M., 1927; Travel and study in France and Italy, 1927-1928; Instructor in French and Italian at the University of Texas, 1928-1929; Teacher of French language and literature, Collège Montmorency, Paris, 1929-1939; Diplôme et certificat de phonétique, Institut de Phonétique, 1939; Middlebury French Summer School, 1940.

MME ALICE WILLIAMSON DE VISME.

Officier d'Académie; Chevalier du Nichan Iftikhar; Instructor at the École du Château de Soisy, France, 1913-19; at Middlebury College, French School, 1920-24; at the French Institute of Pennsylvania State College, Pennsylvania, 1924-26; Associate Professor, New Jersey College for Women, New Brunswick, New Jersey, 1927—; Vice-Présidente de l'Alliance Française de New Brunswick; Middlebury French Summer School, 1920-24; 1928-29-30-31-32-33-34-35-36-37-38-39-40.

Administrative Staff and Auxiliary Personnel

Miss Virginia Easler, A.B., Middlebury College; Secretary to the Dean.
Miss Avis Fischer, A.B., Middlebury College; in charge of Pearsons Bookstore.
Miss Marian Gates, A. B., Hood College; Secretary to the Director.
William N. Locke, A.M., Harvard Univ.; Assistant in Phonetics and Dramatics.
Mrs. William N. Locke, Assistant in the Phonetics Center.
Stanley Sprague, A.B., Middlebury College; Aide to the Dean.
Edward Sullivan, A.M., Harvard University, Aide to the Director.
Miss Elsie Waterman, A.M., Middlebury College; Assistant Secretary

French School Choir

STAFF OF MUSICIANS

The *Middlebury Music Center* will cooperate actively with the Language Schools. The French School especially will benefit by its presence. The Sunday evening concerts of chamber music will be given by the distinguished artists of the Music Center. Theoretical and practical instruction given at the Music Center will be open to students in the Language Schools. (See page 6.) Full details concerning these opportunities will be found in the Music Center bulletin, which will be sent on request. The musical staff of the French School will be constituted as follows:

MME ANDRÉ MORIZE, *Director of the Music Center.*

Mus.B., Yale University, 1915; Pupil of Vierne, organist of Notre-Dame de Paris; Organist, Third Church of Christ, Scientist, and Central Synagogue, New York City, 1926-29; formerly carillonneuse, Park Avenue Baptist Church, New York City; Assistant Professor of Music, Smith College, 1931-32; Instructor, New England Conservatory of Music, 1932—; Lecturer, Simmons College, 1936—.

Author of: *Chantons un peu*, a book of French songs, with games, dances, costumes and lessons, Doubleday, Doran, 1929; *Le Cercle Français*, a 42-page booklet of suggestions and specimen programs for the French Club, published by Middlebury French School.

MME OLGA AVERINO, *Soloist.*

First studied piano at the Imperial Conservatory, Moscow; then took up vocal work, and has had a brilliant career as a soprano soloist. After singing the principal roles in many operas in Russia, she spent two years in China and then came to the United States, where she has had great success. Soloist with the Boston Symphony Orchestra, twelve reengagements; Washington National Orchestra; Mrs. G. S. Coolidge Festivals in Chicago and Pittsfield; League of Composers, New York, etc.

MRS. ESTHER JONES BARROW, *Organ.*

Smith College, A.B., 1931; M.A., 1933; Phi Beta Kappa; A. A. G. O.; pupil of Louis Vierne; translated *Reminiscences of Louis Vierne*; head of music department at Mount Vernon Seminary and Junior College, 1937-39; organist, First Congregational Church, Williamstown, Mass., 1939—.

HORACE BRITT, *Violoncello.*

Early studies in music at the Conservatoire de Paris, where he won the first prize in violoncello at the age of fourteen. Concertized and conducted in Europe, the United States, Canada, Mexico, Cuba, South America, and the Far East. Former instructor of violoncello and Chamber Music classes at the Curtis Institute of Music. Soloist with the major symphony orchestras in the United States. Member of the Barrère-Britt Concertino and the Barrère-Salzedo-Britt trio.

FRANK CLAWSON, *Viola.*

Early musical training in Chicago. Later with William Primrose. Member of

orchestras in Chicago and New York. Extensive broadcasting. Member of the Barrère-Britt Concertino.

HENRI DEERING, *Piano.*

Studied with Philipp in Paris and Artur Schnabel. Made his debut in Berlin, followed by a long European tour. Soloist with the New York Philharmonic, Cincinnati, San Francisco, Cleveland, Philadelphia, St. Louis, and other orchestras, as well as with the Stradivarius, London String, Persinger, Letz and Pérolé Quartets. Broadcasting over N.B.C. network since 1934.

MISCHA ELZON, *Violin.*

Studied under Touche, d'Indy, Lefebvre, Cesar Thompson and Leroux. First prize from the Conservatoire de Paris at the age of sixteen. Concert tours in France, Switzerland, and Germany, as well as engagements with the Colonne, Pasdeloup and other orchestras in Paris. Has appeared as soloist with the Minneapolis and Barrère Little Symphonies, in the Beethoven Association series, and in recital with Mme Schumann-Heink. Member of the Barrère-Britt Concertino.

Music Center Studio

French Summer School Faculty of 1939

Front Row: Mme Moussu, M. Guilloton, Mme Perrier, Mr. Freeman, Mme Guilloton, M. Morize, Mme Gall-Bernot, M. de Lanux, Mme Michel, M. Schinz, Mlle Leliepvre.

Second Row: M. Bourcier, Mme Orangers, Mme Bertrand, Mlle Rey, Mlle Fouré, Mlle Bruel, Miss O'Brien, Miss Clymer, Mlle Avizou, M. Moulinot, M. Darbelnet, Mlle Soubigou.

Third Row: M. Constans, Miss Dodd, Miss Easler, Miss Fischer, M. Pargment, Miss Crandall, M. Roncalez, Mrs. Locke, Mme Fourel, Mr. Jameson, Mr. Doyle

Back Row: Mme Ranty, Mlle Le Jolly, M. Ranty, Mlle Tamin, Miss Southworth, M. Elzon, Mme de Visme, Mr. McCreary, Mr. Sprague, Mr. Sullivan, Mr. Locke, M. Thomas, M. Denkinger, M. Minault.

EVENING LECTURES

On Tuesday evenings, there will be a series of lectures on various aspects of French life and culture. All members of the school are urged to attend these lectures.

Tuesday at 8 p. m. in the Gymnasium. Mme Dussane, M. Guilloton.

DAILY COURSES

Group A. Language

Directeur d'études, M. Guilloton

11. ADVANCED FRENCH STYLISTICS.

The purpose of this course is to enable advanced students to acquire a finer feeling for French style, a sense for shades of expression, a complete mastery of certain difficulties which more elementary courses do not discuss. It combines theoretical lessons in stylistics with advanced exercises in translation. Personal conferences will give students an opportunity to discuss their work with the professor. The course will be strictly limited to twenty students.

Daily at 8.00 in Château A. M. Guilloton.

12. ADVANCED COMPOSITION.

This course, less advanced than Course 11 and with more emphasis laid on grammar, is intended especially for students who, having a good general knowledge of French, have not yet mastered certain peculiarities of grammar, and other difficulties of the written language. The method comprises (1) the translation from English into French of texts of increasing difficulty; (2) class discussion of this translation; (3) the study of a certain number of important points of grammar. Students will be required to hand in at least two written exercises each week. Each section will be limited to twenty students.

Note: A written test will be given at the first meeting of this course. According to the preparation and ability indicated by this test, students will be assigned to this course, or to Course 11 or 13.

Sect. I at 8.00 in Château B.	M. Coindreau.
Sect. II at 9.00 in Château A.	Mme Gall-Bernot.
Sect. III at 10.00 in Château B.	Mlle Brée.

13. COMPOSITION AND ADVANCED GRAMMAR.

This course pursues two general objectives: 1. It aims to strengthen the background and broaden the range of the American teacher of French grammar and composition; 2. It seeks to train the students in the use of correct, idiomatic French. The work is theoretical and practical. Theoretical grammar is reviewed in the light of actual usage, and the traditional treatment of it in text-books and in the classroom is scrutinized, revaluated, and brought in closer contact with actual linguistic facts. Abundant practice is provided in writing idiomatic French and in the practical application of grammatical principles.

Note: A written test will be given early in the course. According to the results of this

test, students will be assigned to the proper section of this course, or to Course 12 or 14.

Sect. I at 8.00 in Chemistry 14.	M. Pargment.
Sect. II at 8.00 in Chemistry 11.	Mme Butler.
Sect. III at 9.00 in Chemistry 14.	M. Pargment.
Sect. IV at 10.00 in Chemistry 14.	Mme Butler.
Sect. V at 11.00 in Chemistry 14.	Mme Fourel.

14. INTERMEDIATE COMPOSITION AND REVIEW GRAMMAR.

A thorough review of French syntax and analysis of its essential difficulties; direct method exercises, constant oral and written practice. The course is intended for students who have only an incomplete mastery of the language; it aims to impart a reasonable degree of proficiency in the use of written French, and a systematic review and application of the fundamental principles of grammar.

Note: A written test will be given early in the course. According to the results of this test, students will be assigned to the proper section of this course, or to Course 13.

(This course does not count toward the M.A. degree.)

Sect. I at 10.00 in Chemistry 11.	Mlle Soubigou.
Sect. II at 11.00 in Chemistry 11.	Mlle Soubigou.

15. FREE COMPOSITION.

The purpose of this course is to improve the student's ability to "write" French. It is an approach to the mastery of French style, on a less advanced level than Courses 11 or 12. Students will receive instruction in the most important features of good written French, and guidance in choice of words, syntax, and elements of style. Narrations, descriptions, essays, and short dissertations on general topics will be submitted by the students for correction and analysis in class. Special emphasis will be laid on logical composition and structure of paragraphs. The course does not aim at the teaching of French grammar, and will be open only to students who have a satisfactory knowledge of it.

Daily at 9.00 in Château B. M. Coindreau.

Group B. Phonetics and Diction

Directeur d'études pour la phonétique, Mlle Pernot
Directeur d'études pour la diction, Mme Moussu

21. (LABORATORY COURSE IN EXPERIMENTAL PHONETICS.)

Omitted in 1940; to be given in 1942.

22. ADVANCED PHONETICS.

This course is designed for students who already have a good knowledge of phonetics, and whose French pronunciation is found sufficiently correct. The method is scientific, and at the same time simple and practical. References to the scientific theory of phonetics will be made in connection with its practical application. The aim of the course is to teach students the pronunciation accepted among cultivated French people, to improve their individual pronunciation, and to give them a practical method of teaching phonetics to their own pupils. Phonographs and discs will be frequently used in this course.

Sect. I at 9.00 in Warner 5.	Mlle Pernot.
Sect. II at 10.00 in Warner 5.	Mlle Pernot.
Sect. III at 12.00 in Warner 5.	Mme Bertrand.

23. INTERMEDIATE PHONETICS.

A continued study of practical phonetics, with its application to personal pronunciation. Correct formation of French sounds. Sounds in isolation and combination. Correct formation of French sounds. Oral exercises and ear training. Phonographs and discs will be used.

Sect. I at 8.00 in Warner 9.	Mme Bertrand.
Sect. II at 9.00 in Warner 9.	Mme Bertrand.
Sect. III at 10.00 in Warner 9.	Mlle Le Jolly.
Sect. IV at 11.00 in Warner 9.	Mlle Le Jolly.
Sect. V at 12.00 in Warner 9.	Mlle Le Jolly.

24. ELEMENTARY PHONETICS.

The beginnings of a scientific training in French pronunciation, based on phonetics. Methodical comparison of English and French sounds. This course is intended for students who have never studied phonetics, and for those who have never attacked the problem of their own pronunciation in a scientific manner. Intensive oral and ear training.

Sect. I at 8.00 in Warner 14.	M. Constans.
Sect. II at 9.00 in Warner 14.	M. Constans.
Sect. III at 10.00 in Warner 14.	M. Constans.
Sect. IV at 10.00 in Warner 10.	Mme Tourtebatte.
Sect. V at 11.00 in Warner 14.	Mme Tourtebatte.
Sect. VI at 12.00 in Warner 14.	Mme Tourtebatte.

25. DICTION, INTONATION, ELOCUTION.

This course is of capital importance to complete the work done in phonetics. It is an application to diction and elocution of the principles taught in courses in phonetics. Its essential aim is to correct the mistakes in French intonation so frequent among Anglo-Saxons, and to acquire, not an artificial pronunciation, but the expressive and musical shading for French diction, used in ordinary conversation as well as in reading or speaking in public. Phonographs and discs will be frequently used, as well as the recording phonograph and dictaphone, enabling students to analyze and correct their own diction. The work will be essentially "personal" and systematic. Placement tests will be given at the beginning, and the number of students in each section will be limited to twenty.

Sect. I at 10.00 in Old Chapel 10.	Mme Moussu.
Sect. II at 11.00 in Old Chapel 10.	Mme Moussu.
Sect. III at 12.00 in Old Chapel 10.	Mme Moussu.

26. (PRACTICE IN READING FRENCH.)

Omitted in 1940.

Note: All students in the school, and especially those in the phonetics department are urged to make the largest possible use of the Phonetics Center. The recording apparatus, which achieves amazing fidelity on the new acetate discs, together with improved installation, makes the Center more efficient and helpful than ever. The phonetics instructors will hold regular consultation hours at the Center, to assist students with their pronunciation problems, and to criticize their recordings.

Group C. Methods and Professional Training

Directeur d'études, M. MÉRAS

31. THE TEACHING OF MODERN FOREIGN LANGUAGES: PROBLEMS AND METHODS.

This course is designed for teachers in service who have had an elementary methods course.

Among the topics to be considered are: the place of modern foreign languages in the curriculum; the history of modern foreign language teaching in the United States; aims and objectives; analysis of methods; course-content; representative syllabi; prognosis and achievement tests; word-frequency and syntax counts; recent trends in textbooks and other materials; criteria for the selection of textbooks; supplementary aids and devices; the modern foreign languages as a social study; the general language course; the civilization course; the obligations and responsibilities of the modern foreign language teacher; professional ideals. Readings, reports, panel discussions.

Texts: Cole-Tharp, *Modern Foreign Languages and Their Teaching*. D. Appleton-Century; Hagboldt, *Language Learning*, University of Chicago Press. Library reading of selected references.

Daily at 2.00 in Warner Hemicycle. M. MÉRAS.

32. INTRODUCTION TO THE TEACHING OF FRENCH.

This course is designed for persons who have not taught French or who have not had a methods course in the subject.

An examination of values, objectives, and actual results of the study of French for the pupil in American secondary schools. Introduction to the literature of methodology. Demonstration of methods. Investigation of the psychology of language learning. Study of problems and practical exercises in the presentation, learning, and testing of vocabulary, pronunciation, and grammar. Relation of oral work, reading for inference, composition, etc. to development of comprehension and reading power. Selection of textbooks and source materials. Readings, discussions, class reports, and demonstrations.

Text: Baker, F. M., *The Teaching of French*, Houghton-Mifflin. Assigned readings. Students are also requested to bring copies of the textbooks they are using in teaching.

Daily at 2.00 in Old Chapel 6. MISS O'BRIEN.

Note: Mr. Méras and Miss O'Brien will also hold private consultation hours for all members of the school, at their respective offices. Students are urged to avail themselves of this opportunity, even if they are not enrolled in the courses in methods.

33. (FRENCH CLUB ACTIVITIES.)

Omitted in 1940.

35. THE WORKSHOP.

The purpose of the "Atelier" is to present a large number of practical suggestions, directions, and demonstrations for stimulating the interest of students in classroom work and in the French Club; e. g. the making of provincial costumes (materials, sources of supplies, patterns, dolls); staging short plays, properties, accessories, make-up; building a Guignol Theatre, making and dressing marionettes, etc. The "Atelier" will be es-

pecially useful in connection with projects for costumes, games, dramatics, and their accessories; but all students are invited to join in its experimental activities. Toward the end of the session, there will be an exhibition of the work done by students.

The opportunities offered by the "Atelier" are open to students who plan to attend it regularly, as well as to those who wish to avail themselves of its help for only a limited period of time or in connection with a definite project.

(No academic credits are allowed for this course.)

Daily at 10.00 in Recitation Hall 1. MME PERROT-ORANGERS.

36. CULTURAL CORRELATION FOR TEACHERS OF FRENCH.

The purpose of this course is to acquaint the students with the wide variety of possibilities and methods enabling them to correlate the teaching of French with other vital subjects. "Correlation" is now definitely established as an essential feature of progressive education. Through lectures, personal consultations, practical demonstrations, discussions of available equipment, exhibits of illustrative documents, charts, maps, and work done by pupils, students will be made familiar both with the method and with the necessary material. They will be shown how to connect the teaching of French with the history of French civilization, literature, sciences, art, and music, as well as with the general history of European and American civilization; how to direct pupils in their personal investigation, in the production of illustrative material, and in the writing of original papers on topics of special interest to them. One of the aims of the course is to demonstrate how teachers of French can cooperate with teachers of the social sciences in encouraging in their students the growth of interests and attitudes desirable in citizens of a democracy. Special emphasis is laid on the development of tolerance, social concern, and international understanding.

Daily at 9.00 in Pearsons Hall. MLLE REY.

Note: This department also offers to all students in the school the facilities of the Realia Collections in Pearsons Hall. Documentary and teaching material of all kinds is gathered here, together with extensive files of suggestions and sources. Students are urged to consult Miss Louise Crandall, in charge of the collections, about their special needs. During the session, several general talks will be given by members of the faculty, on the use of realia, the organization of French Club programs, sources of program material, documentary material for correlation, etc.

Group D. Literature and Civilization

Directeur d'études, M. GUILLOTON

41. THE HUMAN VALUE OF FRENCH LITERATURE.

The purpose of this course is to show that the great French writers through the ages have taken man as their theme, and that French literature has enduring value because it expresses the fullness of man. From Rabelais and Montaigne down to the contemporary period, the significant authors will be studied. Each lesson will be devoted to an author, his times, his ideas, his character; his personal method of serving the ideal of man, of expressing his concept of the universal, of preserving or furthering individual liberty, of bringing it into accord with social equilibrium, or into opposition to it, according to the nature of that equilibrium. Each lesson will require extensive reading in the author to be studied.

Daily at 11.00 in Warner Hemicycle. MME DUSSANE.

44. THE LAND OF FRANCE.

This course is an indispensable introduction to an understanding of France as a nation or as a people. It will present first the basic information on the geography of France, its variety and unity. Then the various regions will be studied separately, together with their customs, modes of living, and even their food. Finally the student will be taken on a literary journey, studying the ever-increasing "regionalistic" literature. Maps and slides will be used extensively. Assigned readings, discussions, and reports.

Daily at 11.00 in Château A. M. Brodin.

45. HISTORICAL BACKGROUND OF FRENCH LITERATURE.

This course will study the development of the French nation and its civilization up to the end of the 19th century, and will show at each period the relation between the history of France and its literature. The principal writers and the chief works will thus be seen in their proper environment. Assigned readings, discussions, oral and written exercises by the students.

Daily at 12.00 in Château A. M. Brodin.

46. CONTEMPORARY FRENCH CIVILIZATION.

This course is designed to give the student a better understanding of present-day France, its institutions and culture. It will include an analysis of the following topics: the political situation, the governmental organization and the multi-party system, the press, the educational system, the religious situation, family life, the economic situation, etc. In addition to discussion, led by the instructor, there will be regular assignments for reading and study, oral and written reports, and other practical exercises.

Daily at 8.00 in Recitation Hall 2. M. Bourcier.

51. STUDIES IN CONTEMPORARY LITERATURE.

This course will offer a detailed analysis and a critical discussion of a few works representative of the contemporary novel and drama. A general outline of present day movements and tendencies will be given as an introduction. Lectures, collateral reading, explications de textes. The texts chosen for study are: Roger Martin du Gard, *Les Thibault* I, IV, VII[3]; Jules Romains, *Les Hommes de bonne volonté, Verdun*; Georges Duhamel, *Chronique des Pasquier* I, V; Jean Giraudoux, *La Guerre de Troie n'aura pas lieu, Electre*; François Mauriac, *Le Nœud de vipères*; André Maurois, *Les Silences du colonel Bramble, Les Discours du docteur O'Grady*; Julian Green, *Le Visionnaire, Journal* I, II.

Daily at 10.00 in Warner Hemicycle. Mlle Leliepvre.

52. DEVELOPMENT OF FRENCH DRAMA.

A survey of the history of the French theatre, from the Renaissance to the present day. A study of the general dramatic tendencies of each century and of the most significant writers. The list of works to be studied is made up largely of plays familiar to reading courses. The purpose of the course is to attempt literary evaluation of these works in the light of the evolution of the French drama and literature. Collateral readings, class discussion, written reports.

Daily at 12.00 in Château B. M. Denkinger.

54. THE GREAT POETS OF FRENCH ROMANTICISM.

After a rapid survey of the history of lyric poetry in France previous to Romanticism (Rutebeuf, Villon, Grands Rhétoriqueurs, poésie des Précieux et des Précieuses, poésie

didactique et descriptive du XVIIIe siècle), a careful study will be made of the poetry of André Chénier—precursor of Romanticism in poetry—of Lamartine, Vigny, Victor Hugo, Musset, and Théophile Gautier—epigone of Romanticism.

For historical and literary background, besides general works like Doumic, Bédier et Hazard, Faguet, *XIXe siècle*, etc., students are referred to J. Giraud, *l'École romantique française*, and to Maurice Souriau, *Histoire du Romantisme en France* (3 vol.).

Texts studied in class will be taken from Schinz, *Nineteenth Century French Readings*, Volume I (Holt); and from Schinz, *Victor Hugo, Selected Poems*, revised edition (Crofts).

Daily at 10.00 in Recitation Hall 2. M. Schinz.

56. FRENCH LITERATURE OF THE EIGHTEENTH CENTURY.

An historical and critical survey of French thought as reflected in French literature from the death of Louis XIV (1715) to the beginning of the French Revolution. A study of the ideas that are carried over from the XVIIth century, of ideas that undergo a transformation, of new ideas—as expressed in society (salons, press, cosmopolitanism, etc.), on the stage, in the novel. Particular attention will be devoted to Montesquieu, the Encyclopedists, Voltaire, and Rousseau. Lectures, collateral reading, discussions, explications de textes.

For historical and social background, students are referred to Stryienski, *Le XVIIIe Siècle* (Hachette), and to L. Ducros, *La Société française au XVIIIe Siècle* (Hatier). For general history of literature: Des Granges or Bédier et Hazard. Texts studied in class will be found in Schinz, *Eighteenth Century French Readings* (Holt). Students intending to take this course are invited to acquaint themselves in advance with these works.

Daily at 12.00 in Warner Hemicycle. M. Schinz.

57. FRENCH LITERATURE OF THE SEVENTEENTH CENTURY.

Lectures, short tests on essential historical and biographical data, readings. Aids to study (mimeographed sheets, classical texts, documentary illustrations, etc.) will be supplied at various times. Students should own a good manual of French literature, preferably Lanson et Tuffrau, *Manuel ill.* (Hachette). The anthology to be used is Peyre and Grant, *Seventeenth Century French Prose and Poetry*, (Heath). The course is designed to give the student a broad understanding of the unfolding of the classical school, full attention being given to other great writers besides the dramatists (Descartes, Pascal, etc. Collateral readings, class discussion, lectures.

Daily at 9.00 in Recitation Hall 2. M. Denkinger.

58. (THE RENAISSANCE AND ITS GREAT WRITERS.)

Omitted in 1940.

61. (ROMANCE LINGUISTICS.)

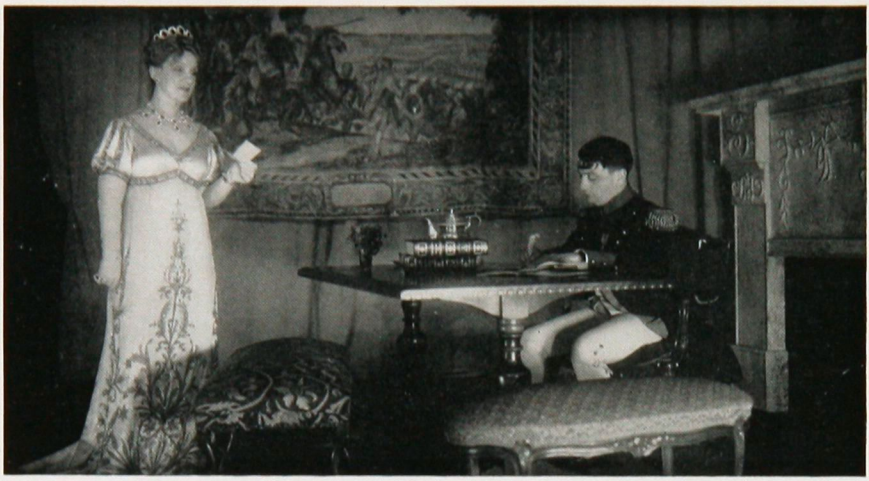
Omitted in 1940.

63. (EXPLICATIONS DE TEXTES.)

Omitted in 1940.

64. TEXTBOOK READING FOR TEACHERS.

The purpose of this course is to study both from a literary and a pedagogical standpoint certain works which are often used in the secondary teaching of French. They will be considered in relation to their historical, geographical, or social background; and their literary, cultural, and human value will be emphasized. Possible exercises and class



Mme Dussane in "Madame Sans-Gêne"

room development will be suggested. The course will be helpful to students interested in the methods of conducting a reading class.

The texts chosen for study are: *Le Crime de Sylvestre Bonnard, Contes choisis* de Daudet, *Pêcheur d'Islande, Colomba, Cyrano de Bergerac, Contes choisis* de Maupassant.

Daily at 11.00 in Château B. MME DE VISME.

Note: A series of conferences will be held on the subject of bibliographical aids and tools of research. All students, especially doctorate candidates, who are working on a problem of literary research or any other academic project, should not fail to profit by these talks, and by the individual guidance offered by the school staff. Personal interviews and consultations will be arranged with members of the staff who specialize in the same field.

Group E. Oral Practice

Directeur d'études, M. THOMAS

74. ADVANCED ORAL PRACTICE AND SELF-EXPRESSION.

Carefully selected groups, limited to ten students, for intensive training in French oral practice, public speaking, and self-expression. A detailed program arranged for each hour; prepared discussion on assigned subjects, with definite vocabulary preparation; short debates, oral reports, oral criticisms of books or articles.

This course is required for the Master's degree. Students may enroll on approval for the first week. At the end of the week, students will be assigned to the proper section of this course, or to Course 75.

Sect. I at 8.00 in Château, petit salon.	MME FOUREL.
Sect. II at 9.00 in Château, petit salon.	M. BOURCIER.
Sect. III at 10.00 in Château, petit salon.	MME GUILLOTON.
Sect. IV at 11.00 in Château, petit salon.	MME GUILLOTON.

75. CONVERSATION AND VOCABULARY.

This course is intended for students who can understand French readily, but who speak it hesitatingly and who need to develop fluency and confidence in the spoken language, by a systematic method. The effective two-hour plan will again be used. The entire group of students enrolled in all the sections will meet each morning under the instruction of M. Thomas. A thorough study of the material to be used in the conversation sections for the day will be made: words, their correct pronunciation, their exact meaning, their "family," synonyms with various shades of meaning; idiomatic uses, suggestions for discussions, etc. After this general meeting, the students will meet in small sections, of eight or ten, and the entire hour will be devoted to actual conversation by the students.

(This course does not count toward the M.A. degree.)

General meeting daily at 8.00 in Warner Hemicycle; attendance required of all students enrolled in the course.

Sect. I at 9.00 in Chemistry 13.	M. Thomas.
Sect. II at 10.00 in Chemistry 13.	M. Thomas.
Sect. III at 11.00 in Recitation Hall 4.	Mlle Rey.
Sect. IV at 12.00 in Chemistry 13.	Mme de Visme.

76. ELEMENTS OF ORAL PRACTICE.

This course is planned for students who have a good knowledge of written French, but have had little or no opportunity to hear the language and to speak it. Those whose preparation has been chiefly by the "reading method." will be assisted in changing their vocabulary from a "passive" to an "active" one. The class work will comprise constant repetition of the elements of everyday speech—drill in the systematic increase of oral vocabulary; and the development of self-confidence in expressing ideas in a foreign language. The course is introductory to Course 75, and students may be assigned to either one according to their ability. (This course does not count toward the M.A. degree.)

Sect. I at 8.00 in Chemistry 13.	M. Ranty.
Sect. II at 11.00 in Chemistry 13.	M. Ranty.

Credits Two credits will be allowed for each course, unless otherwise indicated. All except Course 35 count toward the Bachelor's degree, and all except Courses 14, 26, 35, 75 and 76 count for the Master's degree. (The courses which do not count for the M.A. are: Intermediate Composition, Practice in Reading, The Workshop, Conversation and Vocabulary, and Elements of Oral Practice.)

Courses 11 and 12, in Advanced Composition and Stylistics, may with the consent of the Dean, be taken a second summer for credit, since the material of the course is varied each year.

Course Requirements for the M. A. All candidates for the Master's degree are required to pass, before the completion of their work, an advanced course in each of the following subjects: Stylistics, Phonetics, Methods, Literature, and Oral Practice. Courses 12, 23, 31, 74, and

courses in Group D other than 61, 63, and 64 satisfy these requirements. Students who have transferred credit for an equivalent course taken elsewhere may request release from the requirement.

Fees For complete information concerning fees, rules governing visitors and special registration, reservations, etc., see pages 11 and 12.

Books During the session there are two bookstores for the French School. The College Bookstore, on the ground floor of Old Chapel, carries class textbooks, dictionaries, and school editions printed in this country. The French Bookstore, in Pearsons Hall, at the left of the main entrance, attempts to reproduce for the student a bookshop in Paris, handling French texts and reference works, but specializing in modern literature. This bookstore is able to offer a wide variety of recent French works, fiction, poetry, etc., at reasonable prices.

French Libraries The French Libraries, in the College Library and in the Château, contain over 8,500 volumes, dealing with the French language, literature, history, and civilization. They include recent publications of note in fiction, poetry, and drama; and have recently been enriched by a very generous gift from the French government. The collections on the subjects of realia, art, and teaching methods are noteworthy.

French School Bookstore

Phonetics Center The scientific equipment for the study of pronunciation is assembled in a coordinated unit on the ground floor of Pearsons, and is known as the Phonetics Center. Students will find there the recording phonograph, individual booths with electric phonographs equipped with ear-phones, dictaphones for temporary recording on wax cylinders, and a large collection of commercial phonograph records of French speech. Three assistants will be in charge of this equipment, and will be on duty during all class and study periods to aid students in their work. Regular consultations will also be arranged with members of the phonetics staff, for individual coaching, and correction of recordings.

Realia Collections A unique and valuable collection of illustrative material has been assembled at the school, and is on display at Pearsons Hall. Provincial costumes, small models of regional houses and furniture, dressed dolls, santons, Guignol accessories, shelves of books for children, illustrated magazines, language games of all sorts, railway posters, postcards and photographs of all parts of France, decorations for classrooms, and extensive files of suggested realia and sources for obtaining it—all these may be examined and consulted by students at any time.

Other Equipment All the teaching equipment of the school is exceptionally complete. In addition to the Phonetics Center and the Realia Collections, the school is well supplied with wall maps, charts, stereopticon and opaque projectors, moving picture projectors, etc. A large collection of slides on French geography, the history of French art and period styles was secured through the cooperation of the Ministère des Affaires Étrangères and M. Robert Rey, Inspecteur général des Beaux-Arts. Extensive use is made of mimeographed material at the school, each class being supplied with full outlines, schedules, and special exercises at very small cost.

Scene from "La Belle de Haguenau"

LIFE IN THE SCHOOL

Use of French *No student will be admitted to the school unless he is able and willing to use only French, during the seven weeks of the session, even in the individual dormitory rooms.* At the opening of the school, each student will be required to sign a formal statement, *pledging his word of honor* to observe this rule of no English. The Dean reserves the right to dismiss from the school students who wilfully break this rule. (See page 5.)

Dormitory Life All the dormitories of the school are in fact French Houses, since French is the only language used. Each dormitory is under the supervision of the Dean, through his agents appointed by the college, and they are responsible to him for the discipline in the building.

In addition, provision is made for further development of the social life in each house by the appointment of hostesses. They will assist in fostering the spirit of informal friendliness between students.

There is a graduate nurse in residence on the campus, within the reach of every student. The students may feel that they are amply protected in case of any emergency.

Forest Hall The newest and finest dormitory on the campus is Forest Hall. It is built of native stone in colonial style, and houses one hundred twenty students. All rooms are single, with washroom between every two rooms. There are reception rooms, parlors, and two dining rooms,

accommodating all the students living in the building. The office of M. Guilloton, as well as the faculty club room, is also located here.

Le Château The Château is one of the most striking features enjoyed by the French School, and is a picturesque expression of the French atmosphere. The architecture of the Château is inspired by the Pavillon Henri IV of the Palace of Fontainebleau. The edifice is typically French inside and out. The large salon is attractively furnished in the period of the early eighteenth century. The Château also contains the tasteful salon of the faculty, two classrooms, a library, and the offices of the Dean.

The Other French Houses Pearsons Hall is a large white marble structure of colonial style, located on a height overlooking the surrounding country in all directions. Battell Cottage is adjacent, with rooms, and a large dining hall accommodating more than a hundred. Ample, shaded grounds adjoin Battell Cottage and Pearsons Hall. Chairs and benches placed on the lawn and under the trees provide pleasant opportunities for reading and study out of doors. Starr Hall is a fine old stone building in colonial style. Painter Hall, the oldest and most historic building on the campus has been completely remodeled, and now offers very attractive single and double rooms absolutely fireproof. The second floor is allotted to married couples. Weybridge House is at the foot of College Hill.

Dining Halls Four dining halls serve the French School: one in Battell, one in the Château, and two in Forest Hall. The students gather at tables for seven or nine, each table presided over by a member of the faculty. Students and teachers rotate according to a fixed schedule, enabling all to get better acquainted. The table offers excellent opportunity for French conversation. Different viewpoints with a common purpose stimulate all students to participate actively in the discussions.

Entertainments The Thursday evening dramatic entertainments will be an important feature of the school life. Under the direction of Mlle Leliepvre, and with the cooperation of Madame Dussane, groups of faculty and students will present a varied program of plays. Community singing of folk songs will continue to be an important part of these Thursday evening meetings. *Chantons un peu*, by R. M. Conniston, (Doubleday Doran), will be used.

There will be lectures on Tuesday evenings by Madame Dussane and M. Guilloton, on subjects drawn from diverse phases of French life and culture.

Forest Hall

On occasional Friday evenings, social gatherings will be organized. The annual Masquerade Ball is always a most colorful and enjoyable affair. Prizes are given for the most original costumes.

All these entertainments will be held in the college Gymnasium.

The evening program of the school will thus be as follows:

Sundays: Concert.
Mondays: Free.
Tuesdays: Lectures.
Wednesdays: French moving pictures at the local theatre.
Thursdays: Dramatics and community singing.
Fridays: Occasional social gatherings.
Saturdays: Free.

Music One of the most enjoyable elements of the school program is the music, contributed by members of the staff of the Middlebury Music Center. Every Sunday evening, there is a concert of chamber music. Illustrations of French vocal music are presented by a concert soloist. These artists also participate in the chapel services on Sunday morning. Attention is called especially to the orchestra, organized and directed by Mr. Britt.

For further information about the Music Center and its staff, request a bulletin of the Music Center.

Chapel Services Chapel services in French will be held, as in the past, every Sunday morning at eleven o'clock in the Mead Memorial Chapel. These services are not obligatory but all persons interested in French are invited to attend. Short organ recitals and auditions of religious music are given. The vested choir of one hundred voices will continue to be a feature of the chapel services.

Arrival Beginning Friday morning, June 28, students will be met at the train by a representative of the French School, who will direct them to taxis and assist them with arrangements for luggage.

As soon as possible, students should report to the Dean, on the third floor of Old Chapel, to register for their courses, and to receive other information. Students who arrive Friday will find it much easier to fulfill these formalities without delay. (See also page 10.)

The first official assembly of the French School will be held at the Gymnasium on Sunday evening, June 30, at 7:30. All students are required to attend. Classes begin at eight o'clock Monday morning, July 1.

Consultations During the session, M. Guilloton, as Acting Director, desires to put himself entirely at the disposal of the students. He will hold regular consultation hours at his office in Forest Hall. Mme Gall-Bernot, Assistant to the Director, will also aid with student interviews; she may be consulted in an adjoining office in Forest Hall. The Dean, Mr. Freeman, may be consulted at the Château Office daily from 9:00 to 1:00, and from 2.00 to 3.30, on all matters concerning courses, schedules, credits, etc.

Correspondence Correspondence concerning courses, credits, degrees, and admission to the school should be addressed to Prof. Stephen A. Freeman, Dean of the French School, Middlebury College, Vermont.

Correspondence concerning rooms and fees may be addressed to Mrs. Pamelia S. Powell, inquiries concerning rooms to Miss Virginia Ingalls, Office of the Language Schools, Middlebury College, Middlebury, Vermont.

Winter Session The attention of teachers is called to the fact that the Middlebury French School is in operation throughout the year. Students may enter in July, September or February. This school offers unusual advantages to those desirous of perfecting themselves in the French language

and literature. The rule of speaking only French is maintained throughout the school year. The winter faculty is almost entirely native French. Regular and special courses are offered, counting toward the Master's degree. The school cooperates actively with its graduates in their search for positions.Professor Freeman will be glad to discuss possibilities of study with anyone interested.

Scholarships For the summer of 1940, *twelve* scholarships of fifty dollars each are available for students who must have financial help in order to attend the school. These scholarships will be awarded on the basis of need, merit, and scholastic promise. Application blanks may be obtained from the Dean, and must be filed before May 1. The awards will be announced before May 15.

Two of the above scholarships are made possible through the generosity of Mrs. James Richardson of Providence, R. I., who has established a fund known as the James Richardson Scholarships.

Two tuition scholarships are offered for the summer of 1940, one through the American Association of Teachers of French, the other through the Cercle Français of Radcliffe College. Information concerning the terms of the awards may be secured from these organizations.

In addition to the above, the school is happy to announce the special Forest Hall Scholarship of $60, made possible by the generosity of the students in Forest Hall, together with contributions from other members of the school.

Self Help Another important way in which students may assist in defraying their expenses is by waiting on table in the French dining halls. The thirty or more waiters and waitresses are students of the school, who are able to use French exclusively in the dining halls. The remuneration for this service is their board. The remaining cost of the summer session may be as low as $125. Those interested should write to Miss Mary C. Dutton, Dietitian, Middlebury College, Middlebury, Vermont, for information and application blanks.

The Italian School

THE ITALIAN SCHOOL

EVER since the World War, the interest of the United States in the Italian language and civilization has become keen and widespread. Preparatory schools throughout the country, as well as colleges and universities, now feel the need of offering at least a few courses in Italian. On account of the large contribution of Italy to modern philosophy and science, the study of Italian has become a necessary tool for scientific achievement, as well as for the study of art, music, and literature. On the other hand, the achievement of the United States, during these last twenty years, in linguistic and literary discipline, has drawn Americans inevitably toward the culture of Italy. There are rich collections of Italian books in American libraries, which await new students of Italian subjects. For all these reasons, an increasing number of positions in schools, libraries, museums, tourist offices, and banks are open to students of Italian.

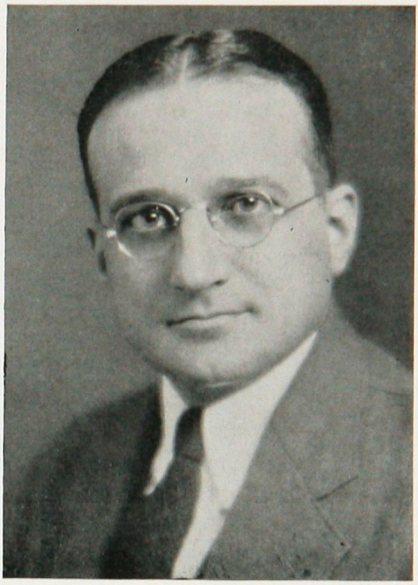
The Session of 1940 The Italian School of Middlebury College was founded in 1932 by Dr. Gabriella Bosano, Chairman of the Italian Department at Wellesley College. Her high scholarship, energy, and personal charm won immediate success for the school. Following her resignation in 1938, the school was most fortunate to secure as Director, Dr. Camillo Merlino, Professor of Romance Languages at Boston University, and President of the American Association of Teachers of Italian. Dr. Merlino is in personal charge of the organization and plans for the session of 1940.

He is happy to announce the appointment, as Visiting Professor, of Signor Gaetano Massa, a successful teacher of varied experience and former editor of *Il Giornalino*. The faculty will also include Maestro Sandro Benelli, and Professors Teresa Carbonara, Enrico Carbonara, Renato Poggioli, and Pietro Sammartino. In addition to the basic courses in language, literature, and music, new courses will be offered in Oral Stylistics, Italian Folklore, Problems and Methods in the teaching of Italian, Italian Art, and Italian Philology.

ITALIAN SCHOOL STAFF

CAMILLO PASCAL MERLINO, *Director.*

A.B., Harvard University, 1923; A.M., 1926; Ph.D., 1928; Rogers Traveling Fellow of Harvard University, 1926-27, (study in France, Italy, and Spain); Instructor in French and Italian, Hobart College, 1923-24; Instructor in Romance Languages and Tutor in the Division of Modern Languages, Harvard University, 1924-26 and Radcliffe College 1927-28; Instructor in French, University of California, 1928-29; Associate in Italian, Byrn Mawr College, 1929-30; Assistant Professor of Italian, University of Michigan, 1930-36; Associate Professor 1936-37; Associate Professor of Romance Languages, Boston University, 1937-38; Professor, 1938—; Acting Director and Visiting Professor, Middlebury Italian Summer School, 1938, Director, 1939—.



Secretary-Treasurer of the American Association of Teachers of Italian, 1932-40; President, 1940; Member of the Executive Council of the National Federation of Modern Language Teachers and Vice-President for 1937; President of the Circolo Italiano di Boston; Member of the Modern Language Association of America, Dante Society, Union intellectuelle franco-italienne, American Association of University Professors, etc.

Author of: *The French Studies of Mario Equicola*, University of California Publications in Modern Philology, 1929; *A Bibliography of Italian Homage Volumes*, Italica, 1930; *References to Spanish Literature in Equicola's Natura de Amore*, Modern Philology, 1934; and other articles, as well as reviews and translations. Collaborator on the *Bibliografia Veneziana* for the R. Istituto Veneto di Scienze, Lettere ed Arti.

GAETANO MASSA, *Visiting Professor.*

Convitto Ludovico Ariosto e Liceo Gian Battista Vico, Naples, 1928; Universidad de Madrid, 1933; Completed French Course at the Institut Français en Espagne de l'Université de Toulouse (Madrid), 1932; Received diploma to teach Esperanto (Madrid), 1932; Resident and Italian Instructor at the Cité Universitaire (Paris), summer 1932; Romance Language Specialist for the Linguaphone Institute since 1934; Instructor of Italian and Spanish, The Residence School, New York, 1938—; Editor of *Il Giornalino*, 1939. Editor of *Las Americas*, 1940—.

Author of: *An Aid to Italian Letter Writing; An Aid to Spanish Letter Writing; An Outline of Italian Civilization; Italian Idioms and Proverbs; Goldoni, Pirandello* (essays), *Le Baruffe Chioggiotte* (translated into Italian from Venetian, with notes); In preparation: *Dialoghi Celeri; Guida alla Bella Italia.* Contributor to several cultural magazines; translator of scientific and literary material; broadcast a dramatized course of Italian lessons; publisher of Tricolor Series, 1939—; Director of Las Americas Publishing Company.

SANDRO BENELLI.

Pupil of Maestro Antonio Scontrino; diploma of "Alta Composizione," R. Conservatorio Luigi Cherubini, 1915; choir director of the Churches of S. Croce and S. Marco, Firenze, 1922-27; professor of Choral Music, R. Conservatorio Luigi Cherubini, Firenze, 1925; founder and director of the "Coro Fiorentino"; member of the Committees to Commemorate Dante Alighieri, 1921; William Byrd, 1923; Palestrina, 1925; founder and director in the United States of the Florentine Choir (gave 300 concerts in various American cities); choir director of the Church of Our Lady Queen of Martyrs, Forest Hill, N. Y., 1931—; director of the "Coro Folkloristico d'Italia," director of the Madrigal Singers, New York, 1931—; director of the *Coro d'Italia News*, New York, 1935—; Lecturer on Education, New York University, 1939—; Visiting Professor, Middlebury Italian Summer School, 1937; Instructor, 1938, 1939, 1940.

Composer of: *Oratorio Santo Francesco*, chamber music, and cantatas. Lecturer on musical subjects. Author of: *Le piu belle canzoni italiane*; in preparqtion, *Canzoniere Italiano*; numerous articles on musical subjects in *Atlantica*, *Corriere d'America*, *Impero*; weekly radio program of "Italian Folk Songs."

SIGNORINA TERESA CARBONARA.

Born and educated in Italy; B.A., Barnard, 1920; M.A., Columbia University, 1921; completed residence requirements for Ph.D. at Columbia, 1925-29; Instructor in Latin and French, College of New Rochelle, 1921-1924; Instructor in Italian, Spence School, New York, 1924-1929; Instructor in Italian, Barnard College, 1929—; Lecturer on general topics of Italian culture; Instructor, Middlebury Italian Summer School, 1936, 1937, 1938, 1939, 1940.

ENRICO CARBONARA.

B.A., College of the City of New York, 1925; Graduate student, Yale University, 1928-29; University for Foreigners, Florence, Summer Session, 1929; M.A., Columbia University, 1930. Instructor in Italian, Columbia University, 1930-31; Graduate Student, Columbia University, 1930-32; Radio broadcasts of lessons in Italian conversation, 1931-33; Teacher of Italian and French, Newton High School, New York, 1932-35; Graduate Student, Teachers College, Columbia University, 1935-37; Lecturer in Italian Literature and Civilization, Adult Institute of Evander Childs High School, New York, 1936-37; Teacher of Italian, Port Chester Senior High School, Westchester, New York, 1937-38; Member of the Executive Council and Corresponding Secretary of the Italian Teachers' Association, 1936-37; Teacher of Italian and French, Evander Childs High School, 1938—.

Publications: *Lessons in Italian Conversation*, Y.M.C.A. School of Languages, New York, 1932; *The Value of Italian in Promoting International Good-Will and Understanding*, Faculty Bulletin of the Evander Childs High School, January 1937. Translations and reviews published in various periodicals.

In preparation: *Basic Italian* (in collaboration).

RENATO POGGIOLI.

Dottore in lettre (summa cum laude), University of Florence, 1929; Fellow of Czechoslovakian Government, University of Prague, 1931-32; Professor of Belles-Lettres, University of Florence, Foreigners' Summer Course, 1933; Professor of Russian Literature, University of Florence, 1933-34; Secretary of the Istituto di Cultura Italiana at

Prague, 1934-35; Professor of Italian Literature, University of Wilno, Poland, 1935-36; University of Warsaw, Poland, 1936-38; Smith College, 1938-39; Assistant Professor of Italian, Brown University, 1939—; Visiting Professor, Middlebury Italian Summer School, 1939; Instructor, 1940.

Author of: *La Violetta Notturna* (Golden Book of Russian Poetry) Lanciano, Carabba, 1933; *Pietre di Paragone* (Essays on Russian, Czech, German, and Spanish authors) Florence, Parenti, 1938 (awarded literary prize of Royal Italian Academy and of Czechoslovakian Government); contributor to several Italian literary and cultural journals, and translator into Italian of Russian, German, and Czech novels.

PIETRO SAMMARTINO.

B.S., College of the City of New York, 1924; A.M., New York University, 1928; Ph.D., New York University, 1931; Study in Italy and France; Instructor in the public schools of New York City, 1924-28; Instructor, Townsend Harris Hall, Preparatory School, College of the City of New York, 1928—; Associate, New College, Columbia University, 1932-39; Middlebury Italian Summer School, 1940.

Author of: *Il Primo Libro; Il Secondo Libro* (in preparation); *Letture Facili; Self-Activity Italian Review; Le più belle canzoni italiane* (in collaboration with Sandro Benelli); *French in Action; Sammartino-Krause Standard French Test; Emile Zola; Grammaire Simple et Lectures Faciles; Accent on France; Survey of French Literature; Aide-Mémoire, Littérature Française* (with Ch. M. DesGranges) in press; in preparation, *Histoire de France* (with Sacha Guitry).

Contributor to various professional journals; Educational Editor of United America 1925-26; Educational Editor of *Atlantica* ,1931-36; Editor of *Kleos*, 1928-1931.

Auxiliary Personnel

Signorina Loretta Belmont, B.A., Secretary to the Director.
Signor James Ferrigno, M.A., Assistant in Social Activities.
Signor John Medaglia, B.A., Assistant in Bookstore.

THE COURSES OF STUDY

Group A. Language

A. BEGINNERS' COURSE.

Grammar; constant drill in pronunciation; dictation; conversation. Reading of modern Italian short stories and plays.

This course is open only to those students in the other Middlebury Schools who wish to begin the study of Italian. *It will not be open to members of the Italian School, and will not count for graduate credit.* (See page 6)

Daily at 9.00 in Old Chapel 2. Signorina Carbonara.

1. INTERMEDIATE GRAMMAR AND COMPOSITION.

A thorough review of Italian grammar. Constant oral and written practice; vocabulary building; free composition; translation. This course is intended for students who have a good elementary knowledge of the language; it aims to impart a reasonable degree of proficiency in the use of the fundamental principles of grammar.

Daily at 8.00 in Old Chapel 2. Signor Carbonara.

Italian School, 1939

2. ADVANCED COMPOSITION.

An *advanced* course for students possessing a good knowledge of Italian. It will consist of translations from English into Italian of a variety of texts of increasing difficulty. There will also be practice in original composition. Frequent reference will be made to grammar and syntax in the systematic study of idioms and synonyms.

Daily at 11.00 in Old Chapel 2. SIGNOR MASSA.

3. ORAL PRACTICE AND SELF-EXPRESSION.

a. Conversation. Three times a week, conversation on assigned topics with a definite vocabulary of everyday use. Discussion of topics bearing on the geography, life, and customs of the Italian people. "Analisi estetica"—short poems representative of the major poets of Italy, will be chosen for detailed analysis.

b. Practical phonetics. Twice a week, exercises in pronunciation based on reading aloud (short passages of prose and poetry; emphasis on rhythm and melody of the spoken language) and on a practical application of scientific phonetics.

Daily at 9.00 in Old Chapel 6. SIGNOR CARBONARA.

4. ADVANCED ORAL PRACTICE AND SELF-EXPRESSION.

Intensive training in oral practice, public speaking, and self-expression. A detailed program arranged for each hour; prepared discussion on assigned subjects, with definite vocabulary preparation; short debates, oral reports, oral criticisms of books or articles.

Daily at 10.00 in Old Chapel 2. SIGNORINA CARBONARA.

5. ORAL STYLISTICS.

This course is designed to meet, through carefully planned exercises, the needs of those who have already acquired general proficiency in the spoken language. It aims to develop natural fluency through emphasizing the difference between what is merely correct and what is Italian.

Daily at 11.00 in Old Chapel 3. SIGNORINA CARBONARA.

6. FROM LATIN TO ITALIAN.

Through lectures and the analysis of texts, this course is designed to present in outline the historical development of present-day Italian with special emphasis on its phonology. Frequent reference will be made to the linguistic phenomena pertinent to the teaching of Italian as well as to cognate developments in the sister Romance languages.

Daily at 8.00 in Old Chapel 3. SIGNOR MERLINO.

Group B. Literature and Civilization

11. GENERAL VIEW OF ITALIAN CIVILIZATION.

The major characteristics and currents of Italian civilization will be examined and studied in terms of its great historical, literary, scientific and artistic representatives. Since this course is designed also to meet the increasing demand for guidance in conducting "civilization courses" in secondary schools, some attention will be given to the geography, life, institutions, and songs of Italy.

Daily at 10.00 in Old Chapel 6. SIGNOR MASSA.

12. DEVELOPMENT OF ITALIAN DRAMA.

A survey of the evolution of the Italian theatre from the Middle Ages to the present day with special reference to the historical relation between dramatic literature and the dramatic arts.

Daily at 11.00 in Old Chapel 6. SIGNOR POGGIOLI.

13. ITALIAN FOLKLORE.

The principal regions of Italy will be studied through their folkloristic culture expressed in ethnic characteristics, legends and traditions, religion and art, customs and costumes, music and dances. The lectures will be appropriately illustrated.

Daily at 8.00 in Old Chapel 6. MAESTRO BENELLI.

14. DANTE AND HIS TIMES. (THE *INFERNO*.)

In the course of three summers, the *Divina Commedia* is read and analyzed in its entirety in the light of the literary, political, and religious ideals of the Middle Ages. In 1940, the *Inferno* will be the object of special study. This course may be taken for credit in three consecutive summers.

Daily at 9.00 in Old Chapel 3. SIGNOR MERLINO.

15. HISTORY OF ITALIAN ART.

A survey of the evolution of Italian art, in its various manifestations, from early times to the present day in relation to the historical and literary history of Italy. The great artists and their masterpieces will be copiously illustrated through pictures and slides.

Daily at 12.00 in Old Chapel 6. SIGNOR POGGIOLI.

16. THE TEACHING OF ITALIAN FOLK SONGS.

The teaching of Italian folk songs of the various provinces of Italy, as a contribution to the phonetic training of the teacher and the student of Italian in the American high school. Exercises in practical music; vocal lessons.

Daily at 12.00 in Hamlin Hall. MAESTRO BENELLI.

Group C. Problems and Methods

21. THE TEACHING OF ITALIAN.

This course is designed to consider the problems inherent in the teaching of Italian in this country; to suggest teaching procedures; to interpret the various movements in the field of foreign languages and to evaluate them in the light of the cardinal principles of secondary education; in short, to give teachers and prospective teachers the necessary professional orientation to prepare for and cope with contemporary exigencies.

Monday, Wednesday, Friday at 2.00 and Saturday 9–11 in Old Chapel 3.
SIGNOR SAMMARTINO.

22. RESEARCH.

All students, especially candidates for the doctorate, who are working on a problem of literary or linguistic research, are invited to profit by the individual guidance offered by the school staff. Personal consultations will be arranged through the Director. Such assistance is gladly offered and students are urged to take advantage of it. Credit to be arranged.

Schedule of Classes

8.00	1	Intermediate Composition	O.C. 2	Signor Carbonara
	6	From Latin to Italian	O.C. 3	Signor Merlino
	13	Italian Folklore	O.C. 6	Maestro Benelli
9.00	A	Beginners' Course	O.C. 2	Signorina Carbonara
	3	Oral Practice	O.C. 6	Signor Carbonara
	14	Dante and His Times	O.C. 3	Signor Merlino
10.00	4	Advanced Oral Practice	O.C. 2	Signorina Carbonara
	11	Italian Civilization	O.C. 6	Signor Massa
11.00	2	Advanced Composition	O.C. 2	Signor Massa
	5	Oral Stylistics	O.C. 3	Signorina Carbonara
	12	Italian Drama	O.C. 6	Signor Poggioli
12.00	15	Fine Arts	O.C. 6	Signor Poggioli
	16	Folk Songs	Hamlin Hall	Maestro Benelli
2.00	21	Teaching of Italian	O.C. 3	Signor Sammartino

Credits Two credits or semester hours will be allowed for each course, and all except Course A count toward the Master's degree. (See also page 7.)

Note: Course 2 (Advanced Composition) may be taken twice for credit, as the material of the course varies each year. Course 8 (Dante) may be taken three times for credit, once on the *Inferno*, once on the *Purgatorio*, and once on the *Paradiso*. No other courses in the school may be repeated for credit.

Italian Chorus Rehearsal

Daily Program

The morning hours will be given over to class work, leaving the afternoon free for recreation and study. Students and teachers will meet frequently in the evening for readings, lectures and informal social gatherings. The school picnics on alternate Saturdays afford pleasant relaxation. On Sunday and Thursday evenings the students of the Italian School will be free to accept the invitation of the French School to attend the concerts of French chamber music and other entertainments.

General Information

The Session opens for registration on Friday, June 28, and classes begin Monday, July 1, at 8.00 a. m. (See also page 10.)

Admission Students may enter without examination, and without being candidates for degrees. No student will be admitted unless his qualifications are approved by the Director, and the right is reserved to place students in classes best suited to them.

Registration As soon as possible after arriving on June 28, every student should register for courses with the Director. After arranging his program, he will be directed to the Recorder and Treasurer for general registration and the payment of fees. Upon receipt of admission cards from this department, students will be ready for classes. Late registration is subject to fine and will not be permitted after the first week. (See page 10.)

Other Schools In accordance with the close cooperation established with the other Middlebury Language Schools, it is permissible for regularly enrolled students in the Italian School to visit courses in the other schools without charge. Members of the Italian School may also enroll in the other schools, on payment of a fee of $10 for each course. Permission for such special enrollment must be secured from the heads of both schools concerned. Credits earned in the Italian School may be counted toward the Middlebury Master's degree in French, Spanish and German, subject to any special requirements of the latter schools. The Music Center invites all Italian School students to follow courses at the Center, either as visitors or as enrolled students. The extra fee will depend on the kind of work chosen. Attention is also called to the orchestra, under the direction of Mr. Horace Britt. See page 7.

Accommodations For the summer of 1940, the Italian School will have its headquarters in the Delta Kappa Epsilon fraternity house. Comfortable and attractive accommodations will be provided for the increasing enrollment in other college buildings.

Fees For complete information concerning fees, rules governing visitors and special registration, reservations, etc., see page 11.

Scholarships For the summer of 1940, a limited number of scholarships of fifty dollars each is available. These will be awarded on the basis of need, merit, and scholastic promise. Applications should be made to the Director no later than May first.

In addition to the above, grateful acknowledgement is made of the following special scholarships, of fifty dollars each, available in 1940 through the generosity of friends of the School:

1. The Thomas J. Quirk Scholarship, offered by the Circolo Italiano of the Hartford (Conn.) Public High School and given as "a tribute to Principal Thomas J. Quirk." Preference is given in the award of this scholarship to a needy student from Hartford, or from Hartford County, or from the State of Connecticut.

2. The Sigma Iota Theta Sorority Scholarship, presented by the Alpha Chapter of Hartford, Connecticut. In the award of this scholarship, preference is to be given (a) to a needy student who is a member of the Alpha

One of the Italian Houses

chapter of Sigma Iota Theta, (b) to a needy student resident of Hartford, (c) to a needy student who is a member of any Connecticut chapter of Sigma Iota Theta, (d) to a needy student who is a resident of the State of Connecticut.

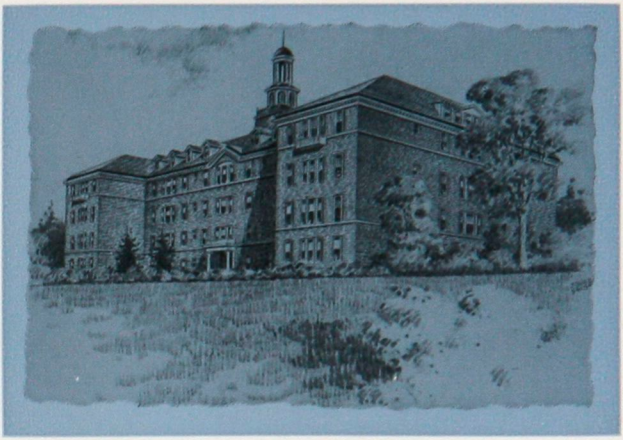
3. Two scholarships contributed by friends of the school in New York City, through *Il Giornalino*.

Self Help Another important way in which students may assist in defraying their expenses is by waiting on table in the Italian dining room. All waiters or waitresses are students at the school who are able to use Italian exclusively in the dining room. The remuneration for this service is their board. The remaining cost of the summer session may be as low as $125. Those interested should write for information and application blanks to Miss Mary C. Dutton, Middlebury College.

Books A special collection of books has been organized as a library of suggestions for high school teachers of Italian. The collection includes children's books in Italian; books about Italian life and culture for young students; and suggestions for supplementary reading.

There is also an Italian bookshop on the campus, at which students will be able to purchase the texts required for class work, as well as a variety of classic and modern Italian literature which should prove very interesting to a lover of the language.

Correspondence Correspondence concerning admission and choice of courses should be addressed to the Director of the Italian School, Dr. Camillo Merlino, Dept. of Romance Languages, Boston University, Boston, Massachusetts. Correspondence concerning rooms should be addressed to Miss Virginia Ingalls, Office of the Language Schools, Middlebury College, Middlebury, Vermont.



The Spanish School

THE SPANISH SCHOOL

THE MIDDLEBURY SPANISH SCHOOL, again under the direct supervision of Professor Juan A. Centeno, will hold its twenty-fourth session this summer. Since its foundation the school, whose aim is to serve as a center of formation and orientation for teachers and students of Spanish, has endeavored to maintain a high academic level in its program of studies by entrusting them to well-qualified and experienced teachers. This year, as in previous years, the faculty is composed of a select group of native teachers.

The Visiting Professor for the session of 1940 will be Jorge Guillén, an eminent figure both in the academic and literary world, who is gratefully esteemed by the Spanish School students for the brilliance of his work with them here last summer. Besides delivering two of the Monday evening lectures, Professor Guillén will offer a course on Contemporary Spanish Literature and a special course entitled The Popular Current in Spanish Literature.

The other members of the faculty consist chiefly of teachers of former years: Joaquín Casalduero of Smith College will be in charge of the cycle of studies in the classical period as well as the regular course of Spanish history. José López-Rey, a former professor at the University of Madrid and an authority on Spanish Art, will offer a course on Spanish Art; he will also deliver several lectures in the Monday evening lecture series which are open to members of all the schools. In the field of Hispanic American studies: José María Arce of Dartmouth College, who has specialized in this field, will offer the course Social, Economic, and Institutional Background of the Contemporary Hispanic American which has been made a permanent feature in the curriculum. Salvador Dinamarca of Brooklyn College will again present the course in Spanish American Literature.

Joaquín Nin-Culmell, a joint member of the Spanish School and the Music Center, will offer, in addition to his regular concert, several illustrated lectures on Spanish music.

SPANISH SCHOOL STAFF

JUAN A. CENTENO, *Dean.*

A.B., Instituto de San Isidro, Madrid, 1920; M.D., University of Madrid, 1927; Graduate Fellow, University of Wisconsin, 1927-28; Instructor in Spanish, University of Oregon, 1928-29; Instructor of Spanish, University of Syracuse, 1929-30; Instructor of Spanish, Middlebury Spanish School, 1929-30-31; Associate Professor of Spanish, Middlebury College, 1931-32; Professor of Spanish, Middlebury College, 1933—.

JORGE GUILLÉN, *Visiting Professor.*

Licenciado en Letras, University of Granada, 1913; Doctor en Letras, University of Madrid, 1925; Lector of Spanish, University of Paris, 1917-1923; Professor of Spanish Literature, University of Murcia, 1926-1929; Professor in the Summer Course for Foreign Students, Madrid, 1929; Lector of Spanish, University of Oxford, 1929-1931; Professor in the Summer Course for Foreign Students, Santander, 1931; Professor of Spanish Literature, University of Seville, 1931—; Professor of Spanish Literature, International University of Santander, 1933-1934-1935; Visiting Professor Middlebury College, 1938-39; Visiting Professor Middlebury Spanish School, 1939; Associate Professor, McGill University, Montreal, 1939.

Guest lecturer at the University of Cambridge, 1931; Center of American Studies, Seville, 1933, 1934, 1935; Universities of Granada, Barcelona, 1934; Universities of Bucarest, Iasi and Cluj (Roumania), 1934; Dartmouth and Smith Colleges, 1938. New Brunswick and Vassar Colleges, Columbia University, 1939.

Author of *Notas para una edición de Góngora* (Doctoral thesis Madrid, 1925; *Cien-fuegos*, A biografical and critical study, Madrid, 1925; *Cântico*, Madrid, 1928; *Ardor*, Paris, 1931; *El Cementerio Marino* by Paul Valéry, Spanish version, Paris, 1931; *Cântico*, Second aumented edition, Madrid, 1936; *Cantar de Cantares* of Fray Luis de León, Critical edition, Madrid, 1936.

Contributor to the principal Spanish literary reviews since 1920: *La Libertad*, *España*, *La Pluma*, *Indice*, *Revista de Occidente*, *Litoral*, *Mediodía*, *Carmen*, *Héroe*, *Los Cuatro Vientos*, etc.

Has been translated into English, German, French and Italian.

JOSE M. ARCE.

A.B., Columbia University, 1922; A.M., 1923; Postgraduate work at the University of Madrid and Centro de Estudios Históricos, 1923-24, 1925-26; University of Dijon,

summer of 1924; R. Instituto Superiore, Venice ,fall of 1924; Fulfilled the resident requirements for the Ph.D. in Spanish, Columbia University, 1927; Columbia University Extension, winter term, 1928; Instructor in Spanish, Hunter College, winter term, 1928; Instructor in Spanish, Dartmouth College, 1928-1929; Columbia University Summer Session, 1929; Assistant Professor of Spanish, Dartmouth College, 1929—; Instructor, Middlebury Spanish School, 1939-40.

Contributor to *Revista de Estudios Hispánicos, Boletín del Instituto de las Españas, Revista Hispánica Moderna, Repertorio Americano,* and *Hispania.*

CONCHA BRETÓN.

Colegio Internacional, Barcelona; Instituto General y Técnico, Barcelona, A.B.; Middlebury College, A.M.; Instructor, Colegio Internacional, Barcelona, 1921-23; Instructor, Wellesley College, 1924-25; Instructor, National Park Seminary, 1925-26; Instructor, Middlebury Spanish School, 1926; Instructor, Penn Hall School and Junior College, 1926—; Instructor, Middlebury Spanish School, 1940.

JOAQUÍN CASALDUERO.

Licenciado en Filosofía y Letras, University of Madrid, 1923; Doctor en Filosofía y Letras, University of Madrid, 1927. Has taught Spanish literature at the University of Strasbourg, 1925-27; University of Marburg, 1927-29; University of Cambridge, 1930; Lector at the University of Oxford, 1931; Assistant Professor, Smith College,

Spanish School Staff, 1939

First Row: Sr. Casalduero, Srta. Bretón, Sr. Guillén, Sra. Centeno, Sr. Pattee, Sra. Casalduero and Sr. Centeno.

Second Row: Sr. Arce, Sr. Patterson, Srta. Arsenia Arroyo, Srta. Justa Arroyo, Sr. Nin-Culmell and Sr. Dinamarca.

1931-38; Associate Professor, Smith College, 1938—; Instructor, Middlebury Spanish School, 1932-33-35-36-37-38-39-40.

Author of articles dealing with Tirso de Molina, Unamuno, Ganivet, Galdós, Cervantes and Bécquer published in *Die Neueren Sprachen, Revista Síntesis, Bulletin Hispanique, Revista de Filología Española, Cruz y Raya, P.M.L.A.*, and *Universidad de Antioquía; Compendio de Historia de la Argentina* by F. A. Kirkpatrick, Spanish version with Juan Mascaró Cambridge University Press, 1929; *Contribución al estudio del tema de Don Juan en el teatro español*, Northampton, 1938.

SALVADOR DINAMARCA.

Graduate of the University of Chile, 1928; A.M., Harvard University, 1936; Fulfilled the residence requirement for the degree of Ph.D. in Spanish, Columbia University, 1939. Instructor in Spanish, St. Joseph's College, 1928-30; Instructor in Spanish, Harvard University, 1930-37; Instructor in Romance Languages, Brooklyn College, 1937—; Instructor, Middlebury Spanish School, 1936-37-38-39-40.

Author of: *La obra educacional del Dr. Puga Borne*, 1928; *Frecuencia relativa del lenguaje periodístico de Chile*, 1936. Also articles in: *Revista Hispánica Moderna, Anales de la Universidad de Chile, Hispania, Atenea* and *El Mercurio*.

JOSÉ LÓPEZ-REY.

Licenciado en Filosofía y Letras, University of Madrid, 1929; Postgraduate work at the Kuntsgeschichte Institut and the University of Florence, 1931-32; Doctor en Filosofía y Letras, University of Madrid, 1935; Taught Archaeology at the University of Madrid, 1931; Assistant Professor, History Department of the Facultad de Filosofía y Letras, University of Madrid, 1932-39; Professor of History of Art at the Madrid Centro de Estudios Históricos, 1932-33 and 1935-39; Professor in the Summer Course for Foreign Students, Madrid, 1933; Member of the Committee for the reorganization of Public Education, 1933; Scholarship for research on Italian and Spanish Art in the Austrian Galleries, 1933-34; Scholarship for research on Spanish and Flemish Art in France and Belgium, 1924-35; General Commissioner for Spain at the International Art Exhibition, Venice, 1936; Member of the Spanish National Committee for the International Congress of History of Art, 1936; Member of the Committee for the Protection of Artistic Works during the Spanish Civil War, 1936; Instructor, Middlebury Spanish School, 1940.

Guest lecturer at the Annual Meeting of the College Art Association of America, Brooklyn College, and the Instituto de las Españas of Columbia University, New York, 1939.

Author of *Antonio del Pollaiuolo y el fin del Quattrocento*, Madrid, 1935; *Realismo e Impresionismo en las Artes figurativas españolas del siglo XIX*, Barcelona, 1937.

Contributor to *Archivo Español de Arte y Arqueología, Erudición Iberoamericana, Mirador, El Sol, El Liberal, La Libertad, Hora de España*, etc.

JOAQUIN NIN-CULMELL.

Received his Superior Diploma for piano at the Schola Cantorum of Paris in 1930; in 1934, a Premier Accessit for composition at the Conservatoire de Paris; has studied with Paul Dukas, Jean Gallon, Noel Gallon, and Manuel de Falla. His *Piano Quintet* was given at the London Festival of International Contemporary Music in June, 1938.

Publications: Three Impressions for Piano, and Sonata for Piano. Has given recitals in Madrid, Paris, Copenhagen, London, Milan, Rome, Havana, New York, and other cities. Middlebury Music Center, 1938-39-40; Lecturer, Middlebury Spanish School, 1938-39-40.

Mead Chapel

THE COURSES OF STUDY

The courses offered in the Middlebury Spanish School are planned for teachers of Spanish and students who have acquired some proficiency in the language; therefore *no beginners' courses are given.* With the exception of certain basic courses, which are offered every summer, the program changes yearly in a cyclic form, giving the student an opportunity to cover thoroughly in a period of four years, the fundamental phases of Spanish thought and letters.

In order to coordinate better the program of studies, the courses have been arranged in groups. Candidates for an advanced degree will be required to take at least one course in each group in fulfilling their residence requirements.

The utmost cooperation will exist between the Spanish and the French and Italian Schools, thus offering unusual advantages to students in the Romance Language field.

Charlas

Every Monday evening at seven o'clock in the Social Hall of the Spanish House a lecture will be given by some member of the faculty or a guest lecturer.

All members of the school are urged to attend these lectures. It is unnecessary to register for them and no academic credit will be allowed.

I. Language

1. ORAL WORK AND SELF-EXPRESSION IN SPANISH.

Intensive training in current Spanish designed to have the student gain assurance in self-expression in the language. Word study, oral reports on concrete topics, and a systematic building up of the conversational vocabulary will be based on chiefly readings of contemporary writers.

Daily at 10.00. Sr. Arce, Srta. Bretón.

Texts: A detailed list will be furnished on request to the Dean.

Reference text: Each student should provide himself with an all-Spanish dictionary, such as the *Pequeño Larousse Ilustrado.*

2. ADVANCED GRAMMAR.

The aim of this course is to review systematically the fundamental principles of grammar and to train the student in the use of idiomatic Spanish. The work is essentially practical and consists chiefly of drill in oral and written sentence structure. Abundant practice is privided in writing idiomatic Spanish and in the practical application of grammatical principles.

Daily at 8.00. Sr. Centeno.

Text: Tarr and Centeno, *A Graded Spanish Review Grammar with Composition,* (Croft and Company).

3. ADVANCED COMPOSITION.

This course is designed for students who already have a fundamental knowledge of Spanish grammar and it aims to provide an opportunity for ample practice in the writing of related and connected Spanish. The work of the course comprises translation from English into correct and idiomatic Spanish, class discussion of these translations, study of a certain number of difficult points of grammar, analysis of shades of meaning and style, and weekly free compositions.

Daily at 10.00. Sr. Centeno.

4. PHONETICS.

After a survey of the elements of general phonetics, the course will deal with the theoretical and practical study of Spanish phonetics; articulation, vowels and consonants; grouping of sounds, quantity and accent; intonation, versification and rhythm. In addition to the theoretical instruction, exercises in diction and phonetic transcription will be done by the students; the recording phonograph will be frequently used enabling students to analyze and correct their own diction.

Daily at 9.00. Sr. Dinamarca.

Text: T. Navarro Tomás, *Manual de Pronunciación Española,* (4th ed.), Madrid, 1932.

III. Civilization

9. ANCIENT AND MEDIEVAL SPAIN.

In this course the history of Spain will be studied from the early ages to the period of the Catholic Kings with reference to the political, social and economic development. Particular emphasis will be placed on the influence of Spain on the Roman Empire and on Islam, and on the evolution of monarchy in the Christian Kingdoms. Importance will be given to the role of geographic and racial elements and their contribution to the individual activity, to the evolution of ideas, institutions, art and customs.

Daily at 9.00. Sr. Casalduero.

It is recommended that students planning to take this course read in advance some standard text such as Aguado Bleye's *Historia de España* or Altamira's *Historia de España.*

11. HISTORY OF SPANISH ART.

A survey of Spanish Medieval Art, a study of the artistic taste in Spain from the 16th to the 19th centuries, a characterization of the worthiest Spanish artists working during the same period, and an outline of the modern tendencies.

Daily at 10.00. Sr. López-Rey.

Texts: A detailed list of assigned reading will be furnished on request to the Dean.

12. SOCIAL, ECONOMIC, AND INSTITUTIONAL BACKGROUND OF THE CONTEMPORARY HISPANIC AMERICAN.

A study of the evolution of the Hispanic American peoples. It will deal, to the extent of serving as a basis for the comprehension of present day conditions, with the geographical setting of Hispanic American society, its indigenous and European heritage, and its cultural development. Particular attention will be devoted to the political ideas and experimentations leading to the present institutional forms, and to the outstanding issues, racial, economic, and political, in the life of the various nations of Hispanic America and in their relations with one another and with the United States. Preference will be given to the broader collective problems over those having a restricted national or local incidence.

Daily at 11.00. Sr. Arce.

Texts: A detailed list of assigned reading will be furnished on request to the Dean.

IV. Literature

13. INTRODUCTION TO SPANISH-AMERICAN LITERATURE.

A survey course of the history of Spanish-American Literature covering the colonial, revolutionary, romantic, and modern periods. Special emphasis will be given to the Modernist movement. Lectures, analysis of texts, collateral readings, and reports on the outstanding personalities of the various periods and their works will constitute the basis of the course.

Daily at 8.00. Sr. Dinamarca.

Texts: A detailed list will be furnished on request to the Dean.

17. NOVEL OF THE CLASSICAL PERIOD.

Preliminary notice of romances of chivalry, the sentimental and the didactic novel. *La Celestina*. The pastoral novel. The picaresque romance, its characteristics and different forms, and its evolution toward more ample forms in the seventeenth century. *Don Quijote, Novelas ejemplares, Persiles*. Other types of prose fiction in the XVII century, including those of Quevedo and Gracián.

Daily at 8.00. Sr. Casalduero.

Texts: A detailed list will be furnished on request to the Dean.

22. CONTEMPORARY LITERATURE.

Taking the crisis of the Spanish conscience at the end of the nineteenth century as a point of departure, the life of thought and sensibility during the last forty years will be presented. The important authors of the essay, the novel, the drama and lyric poetry will be studied in reference to this cultural movement. The development of literary creation thus outlined will have the general history of modern Spain as a background.

Daily at 11.00. Sr. Guillén.

Texts: A detailed list will be furnished on request to the Dean.

24. THE POPULAR CURRENT IN SPANISH LITERATURE.

The traditional and collective mode of creation and transmission, of capital importance in the Iberian peninsula, requires a survey of Spanish literature from beginning to end. The *cantares de gesta*, the *coplas líricas*, the *refranes*, and especially the *Romancero* are to be studied not only in their own popular evolution but as factors of great influence in the cultured writers, particularly the dramatists of the Golden Age and the romantic and modern poets.

Daily at 12.00. SR. GUILLÉN.

Texts: A detailed list will be furnished on request to the Dean.

Program of Courses

LANGUAGE

1. Oral Practice.
2. Advanced Grammar.
3. Advanced Composition.
4. Phonetics.
5. Advanced Phonetics.
6. Spanish Philology.
7. Romance Linguistics.

METHODS

8. Methods.

CIVILIZATION

9. Ancient and Medieval Spain.
10. Modern and Contemporary Spain.
11. History of Spanish Art.
12. Spanish American Civilization.

LITERATURE

13. Survey of Spanish-American Literature.
14. Literature of the Middle Ages.
15. Poetry of the Classical Period.
16. Drama of the Classical Period.
17. Novel of the Classical Period.
18. Survey of Spanish Literature.
19. Literature of the 19th Century.
20. Modern Novel.
21. Contemporary Essay.
22. Contemporary Novel.
23. Contemporary Poetry.

24. SPECIAL COURSES

This group comprises courses not included in the regular program. In past sessions, the following subjects have been studied:

1935—Lope de Vega.
1936—The Romancero.
1937—Spanish Romanticism.
1938—Spanish Baroque Literature.
1938—Spanish American Novel.
1939—Cervantes.

This year the Special Course to be offered is entitled: The Popular Current in Spanish Literature.

Credits Two credits or semester hours will be allowed for each daily course. (See *Credits* on page 7.) Course 1 may, with the consent of the Dean, be taken a second summer for credit, since the material of this course is varied each year.

Other Schools In acordance with the close cooperation established with the Schools of French and Italian, it is permissible for regularly enrolled students in the Spanish School to visit courses in French and Italian, without charge. Members of the Spanish School may also enroll for credit in French and Italian courses, on payment of a fee of $10 for each course. The reciprocal arrangement is made for members of the French

Scene from Spanish Production

and Italian Schools. Permission for such special enrollment must be secured from the heads of both schools concerned. Credits earned in the Spanish School may be counted toward the Middlebury Master's degree in French and Italian, subject to any special requirement of the latter schools. See also the announcement of the Music Center, page 6.

Books General supplies and text books published in this country may be purchased in the College Book Store. In addition, the Spanish School has a small Book Store opened only at fixed hours in Hepburn Hall. Here students may secure, at very low prices, those books printed abroad which are used as texts in some courses, and other Spanish books dealing with contemporary literature.

Students are advised to provide themselves before coming with an all-Spanish dictionary, such as Calleja's *Diccionario Ilustrado*, or *El Pequeño Larousse Ilustrado*, Heath and Co.

Library The Spanish Library consists at present of over 4,000 titles comprising such subjects as language, literature, history, and civilization. During the past years, the library has been the recipient of gifts from the Centro de Estudios Históricos, the Junta de Relaciones Culturales, the Academia de la Historia de Cuba, the Hispanic Society of America, and the Secretaría de Educación Pública de México. Several anonymous gifts have also been received. The most representative periodicals of Spain and

Spanish America, as well as publications in this country dealing with the Spanish language and literature, are received.

LIFE IN THE SCHOOL

Use of Spanish The only language used in the school is Spanish; therefore, *no student will be admitted to the school unless he is able and willing to use only Spanish while in attendance.* This rule goes into effect from the moment the student arrives, and holds good for all picnics and excursions. Students may, of course, use English in their dealings with the people of the village, but even in such cases they are not supposed to use English among themselves. Each student is required to *pledge his word of honor* to observe this rule of no English, and it is with this condition that the Dean admits each student to the school. Only the Dean may grant temporary release from this rule, upon occasions which may warrant it. The Dean reserves the right to dismiss students who willfully break this rule which has become a cherished and unique tradition of the school.

Students are asked to refrain from reading newspapers that are in English, and they should not have such newspapers sent them from their home town or city. The most important Spanish newspapers are received at the school and are at the disposal of the students in the social hall of the Spanish House. The students are requested to subscribe, upon their arrival, to a Spanish newspaper for the period of the season.

The Spanish House One of the most attractive features of the school is the friendliness which exists between the faculty and students, in no small measure due to the fact that all students, as well as the Dean and instructors, reside in Hepburn Hall. Built on the highest point of the campus, it commands views of exceptional beauty and grandeur, with the Green Mountains to the east and the Adirondacks to the west.

The rooms are *en suite* with a study for each two students. All bedrooms are single, and each suite is connected with a lavatory. Every floor has two separate shower-bath rooms with three showers each.

Connected with the main structure by a loggia is the building containing the commons and the Social Hall, where most of the social gatherings of the school take place. This hall serves also as a general assembly and lounging room for the students and instructors.

A spacious and delightful garden surrounds the southern exposure of the Spanish House where students are free to lounge and study at will.

There is a graduate nurse on regular duty on the campus within the reach of every student. The students may feel that they are amply protected in case of emergency.

The Spanish Dining Room The hum of conversation in the Spanish dining room is natural and spontaneous. Students quickly forget their shyness of a foreign language at meal hours when guided by understanding instructors who preside at each table. In order that the students may get better acquainted with each other and with the various instructors, they are required to change tables according to a system of rotation.

Regularly enrolled students in the French and Italian Schools who have a knowledge of Spanish may, with the permission of the Dean, arrange to have some of their meals in the Spanish dining hall.

Activities The activities outside of the recitation room constitute an important feature of the life of the student while attending the Spanish School. These activities are designed not merely to furnish entertainment and relaxation, but also to give the student an opportunity to become better acquainted with various manifestations of Spanish customs and life.

Weekly programs are planned at the beginning of each week and are arranged so as not to interfere with the student's study and relaxation. These short programs include the following subjects:

[a] Dance or musical recitals.
[b] Dramatic or literary entertainments.
[c] Readings, or informal talks by members of the faculty.
[d] Spanish games and plays.

On occasional Friday evenings, dances are held in the college gymnasium. The annual Masquerade Ball is always a most colorful and enjoyable affair. Prizes are given for the most original costumes and students are urged to make advance preparation for this event.

The school again plans to bring several all-Spanish movies to the local theatre.

On Sunday mornings and evenings the students of the Spanish School will be free to accept the invitation of the French School to attend the chapel services and the concerts of French chamber music.

Folk Songs and Dances For a number of years the singing of folk songs after the evening meal has been a tradition of the School. This summer particular emphasis will be given to the study of folk songs and, as an added feature, Spanish folk dances. Informal classes will be held several afternoons each week. Attention will be given to the application and adaptation of this material to Club Work.

The Spanish School issues its own *Cancionero* containing the words of the most popular folk songs. The musical score for many of these songs may be found in Benedito's *Pueblo* and *Canciones Populares Españolas*.

The Literary Competition Every year a literary competition takes place among the students enrolled in the Spanish School. The works presented must be original, written in Spanish, and may be on any of the following topics:

1. An original short story.
2. A short critical essay on any phase of Spanish or Spanish American literature, on a particular author, or on a selected work of a Spanish or Spanish-American writer.
3. An essay discussing the advantages of the Spanish language from the cultural and social points of view.

The conditions of the contest will be announced in detail the first week of the session. The contest closes at midnight, August 1.

A cash prize of $25 will be awarded to the winner in this contest by Chapter Mu of Sigma Delta Pi, the national Spanish honorary society. The prize may be divided if the jury deems it advisable. Two other minor prizes will also be awarded.

The works receiving prizes will be read at a special meeting which will take place at the end of the session.

Orchestra The orchestra, under the direction of Mr. Britt of the Music Center faculty, is open to students of all the Language Schools. This organization gives practical experience in the playing of orchestral works and will furnish music for operettas or plays given by the Language Schools. Students are urged to write to Mrs. André Morize, The Brunswick Hotel, Boston, Massachusetts, stating what instrument they play and what experience they have had, before the opening of the session. A fee of five dollars will be charged. Hours to be announced.

OTHER INFORMATION

Arrival Beginning Friday morning, June 28, students will be met at the station by a Spanish School representative who will direct them to taxis and assist with arrangements for luggage.

As soon as possible, students should report at the office of the Dean in Painter Hall to register for their courses and receive other information.

The first official assembly of the Spanish School will be held at the Social Hall of the Spanish House, Sunday evening, June 30 at seven o'clock. All students are required to attend. Classes will begin at eight o'clock, Monday morning, July 1. See also page 10.

Consultation During the entire summer the Dean will hold regular consultation hours at his office in Painter Hall, Room 14, from 11 to 12, and

from 2 to 3 daily. Arrangements may be made with his secretary for special consultations at other hours.

Scholarships Three scholarships of fifty dollars each will be awarded this summer. Only students who have never attended the Middlebury Spanish School, and who would be unable to attend without such financial assistance, are eligible. These scholarships will be awarded on the basis of need, merit, and scholastic promise. Application should be made to the Dean before May 31.

Self Help In addition to the scholarships a limited number of students are provided an opportunity to defray part of their expenses—free board—by acting as waiters and waitresses in the Spanish dining hall. A fluent speaking knowledge of Spanish is essential to be granted one of these positions. Those interested may write to Miss Mary C. Dutton, Dietitian, Middlebury College, Middlebury, Vermont, for information and application blanks.

Mail to Students In order to insure prompt delivery of their mail, students should have all letters and other mail matter addressed in care of the Spanish School, Middlebury, Vermont.

Correspondence Communications regarding admission, courses, credits and other academic information may be addressed to Prof. Juan A. Centeno, Dean of the Spanish School, Middlebury College, Middlebury, Vermont.

Correspondence regarding *rooms, reservations and rates* may be addressed to Miss Virginia Ingalls, office of the Summer Session, Middlebury College, Middlebury, Vermont.

Spanish Folk Comedy

The German School

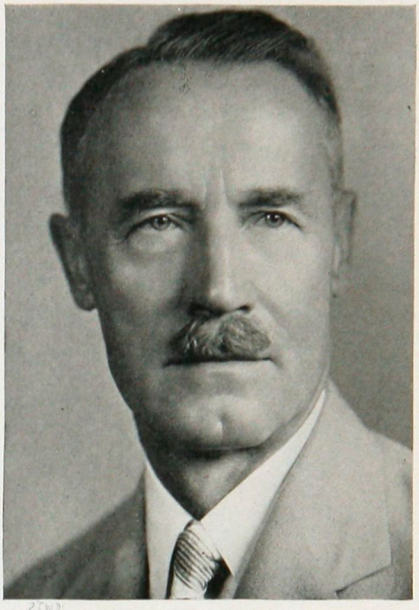
THE GERMAN SCHOOL

THE MIDDLEBURY GERMAN SCHOOL is the forerunner of all the Middlebury Language Schools which were modelled after the "Middlebury Idea." It was founded in 1915 on the initiative of Miss Marian P. Whitney, former head of the German Department of Vassar College, and of Miss Lilian L. Stroebe of Vassar who was its director until 1918. After the War in 1931, when the school reopened, Professor Ernst Feise of the Johns Hopkins University was appointed Director of the School which was removed to the neighboring village of Bristol in accordance with the two leading principles of the Middlebury Summer Schools, isolation and concentration.

The Idea This segregation seemed necessary if students were to concentrate all their efforts upon one language alone; for, remote from the contact with the other foreign languages and not distracted by the life of a larger English-speaking community around them, they are to merge into the intimate circle of a German Arbeitsgemeinschaft and for the six weeks of the session are to make the German language in work and play their sole medium of communication.

Commencement Banquet

GERMAN SCHOOL STAFF



CHARLES MALTADOR PURIN, *Visiting Professor.*

Graduate, National German-American Teachers' Seminary of Milwaukee, 1898. University of Wisconsin: A.B., 1907; Phi Beta Kappa; A.M., 1908; Ph.D., 1913. University of Leipzig, 1914. Head, Modern Language Department, East Division High School, Milwaukee, 1907-10. University of Wisconsin: Instructor, Assistant Professor, Associate Professor, 1910-14. Head, College Department, Milwaukee State Normal School, 1915-22. Lecturer in German, Hunter College, 1923-27. Visiting Professor of German, summer sessions, Western Reserve University, 1925-27; Northwestern University, 1930; Columbia University, 1931; University of Wisconsin, 1933 and 1936. Member, Special Investigation Committee of The Modern Foreign Language Study (American Council of Education), 1924-27. Director, University of Wisconsin Extension Division, Milwaukee Center, and Professor of German, since 1927. Publications: Tolstois Einfluss auf Timm Kröger, University of Wisconsin Studies, 1925. The Training of Modern Foreign Language Teachers in the United States, Macmillan, 1929; A Standard German Vocabulary, D. C. Heath, 1937. Editor and Co-editor of several texts (Immensee, Deutsche Kulturkunde, Graded German Readers). Articles in various periodicals. Editorial Board, Monatshefte für deutschen Unterricht. Germany and the Germans: Suggested Topics and Sources for a Year's Course in Secondary Schools, German Quarterly, May, 1939.

ERNST FEISE, *Director.*

Universities of Berlin, München, and Leipzig, 1902-1908; Ph.D. Leipzig, 1908. University of Wisconsin: Instructor in German, 1908-12; Assistant Professor, 1912-15; Associate Professor, 1915-17. Oberlehrer at the Collegio Aleman, Mexico City, 1920-23. Inspector of English in the Mexican Schools, 1923. The Ohio State University: Assistant Professor of

German, 1924-27. The Johns Hopkins University: Associate Professor of German 1927-28, Professor of German, since 1928. National President AATG, 1939, re-elected, 1940. The Middlebury College School of German, since 1931.

Publications: Die Leiden des jungen Werthers von Johann Wolfgang Goethe, Oxford University Press, 1914; Goethe's Hermann und Dorothea, Scribner's, 1917; Hauptmann's Einsame Menschen (with M. G. Evans), Henry Holt and Co., 1930; articles in Germanic Review, Modern Language Notes, Monatshefte für deutschen Unterricht, Euphorion and other periodicals. Advisory Editor Modern Language Notes and Books Abroad; Editorial Board, Monatshefte für deutschen Unterricht. General Editor Gateway Books, W. W. Norton, Inc.

WERNER NEUSE, *Dean.*

Universities of Berlin (1918-23) and Giessen (1929-30); Teachers' College, Columbia University, 1928-29; Summer Schools in Geneva, 1925 and Madrid, 1926. Ph.D. Giessen, 1930. Studienreferendar and Studienassessor at various schools in Berlin, 1923-27. University of Wisconsin: Instructor in German, 1927-28; Hunter College, Instructor in German, 1928-29; Studienrat at the Karsen Experimental School, Berlin-Neukölln, 1930; University of Wisconsin, Instructor in German, 1930-31. New York University, Instructor, 1931-32. Middlebury College, Associate Professor since 1932. President Interscholastic Federation of German Clubs. The Middlebury College School of German since 1931.

Publications: Friedrich Schnack: Klick aus dem Spielzeugladen, Henry Holt and Co., 1935. Wege zur deutschen Kultur, J. B. Lippincott Company, 1937. Vom Bild zum Wort, J. B. Lippincott Company, 1938. Kleine Deutsche Realienkunde, Publications of the Interscholastic Federation, 1940. Articles on modern authors, methods of teaching, and stylistic problems in various journals.

IRENE B. JORDAN.

Universities of Berlin and Göttingen, 1922, 1924-31; Staatliches Lehrerseminar Berlin, 1923-24; Staatsexamen in Modern Languages and Physical Education, Berlin, 1932; Loheland, Bode, and Gindler Schools of Rhythm, Berlin, 1922-24 and 1930-32; Instructor in Rhythmics and Dancing, Carleton College, 1934-36; Assistant in German, University of Minnesota, 1937-38; Instructor in German, Riverdale School and Brooklyn College, New York, 1938—; Instructor in German and French, Dalton School, New York, 1938—;The Middlebury School of German, since 1938.

FRIEDRICH WILHELM KAUFMANN.

Universities of Bonn and Freiburg, 1910-14; University of Chicago, 1925-26; Ph.D. University of Chicago, 1926; Studienreferendar at the Oberrealschule in Köln, 1919-20; Assistant in Psychology, Pathological Clinics in Bonn, 1920-21; Studienassessor at the Gymnasium in Rheinbach. Elmhurst Academy, Elmhurst, Ill.: Instructor in German, 1924-25 Professor of German, 1925-29. Smith College, Assistant Professor of German, 1929-31; Associate Professor 1931-35. Oberlin College, Professor of German, since 1935. Hunter College Summer School, 1930. The Middlebury School of German, since 1931.

Publications: Hagboldt and Kaufmann, A Modern German Grammer, 1927; Inductive Readings in German I, 1927; Deutsch für Anfänger, 1930; Kaufmann and Balduf, Inductive Readings in German III, 1929; Kaufmann, A Brief Course in German, all at The Heath Chicago German Series; K. H. Waggerl: Brot, Gateway Books, W. W.

Out-of-door Class

Norton, 1935; Müller-Partenkirchen; So ist das Leben, 1935, D. C. Heath; German Dramatists of the Nineteenth Century, Lymanhouse, 1940. Articles on German authors, the teaching of German in The German Quarterly, The Germanic Review, and Monatshefte für deutschen Unterricht. Contributing Editor, Books Abroad.

OSKAR SEIDLIN.

Universities of Freiburg (1929-30), Frankfurt (1931-33), and Basel (1934-35). Ph.D., Basel, 1935. University of Lausanne, 1936-38. Director "Frankfurter Theaterstudenten," 1931-33; Tutor preparatory courses in German language and literature, University of Lausanne, 1936-38. Smith College: Lecturer in German Literature, since 1939. The Middlebury College School of German, 1939.

Publications: Translation, adaptation, and direction of John Gay's Beggars Opera, 1932. Otto Brahm als Theaterkritiker, Zürich: Niehans, 1936. Pedronis muss geholfen werden (novel), Aarau: Sauerländer, 1937. Mein Bilderbuch (verse), Zürich: Oprecht, 1938. S.O.S. Geneva (novel), New York: Viking Press, 1939. Articles and book reviews in Swiss periodicals and newspapers.

FRITZ TILLER

University of Berlin, 1927-30; Middlebury College: Student Assistant, 1930-32; A.M., Middlebury College, 1932; Yale University, 1932-35; Middlebury College: Instructor in German, 1932-33; Yale University: Instructor in German, since 1934. The Middlebury College School of German: 1931 and since 1934.

The German Summer Session of 1939

The Library and Book Store

THE COURSES OF STUDY

PRELIMINARY EXAMINATION.

On Tuesday, July 2, all new students will be given a preliminary written examination covering grammar, free composition, and the ability to understand the spoken word. The purpose of this test is to determine the degree of proficiency of each student, thus helping him in choosing his courses adequately and obviating later changes. Beyond this it will in no way affect the student's standing in the school.

A. Literature

(An advance reading list for literature courses will be furnished by the Language Schools Office upon application)

12. BAROCK UND AUFKLAERUNG

A survey of the development of German literature from the beginning of the 17th century into the second half of the 18th century. Principal currents as revealed in literary output and esthetic theory, their corresponding movements in art, their philosophic and religious foundations. 8:30 MR. FEISE.

20. SPECIAL INVESTIGATION

Students advanced in their graduate study may work on special topics under the guidance of one of the members of the staff. They are, however, urged to confer with the Director before the opening of the School so that the object may be defined and the necessary books procured.

22. GOETHE'S NOVELS

A detailed study of genesis, content, and form of Goethe's Werther, Wilhelm Meister and Die Wahlverwandtschaften and their relation to the poet's development.

10:30 Mr. Feise

31. NINETEENTH CENTURY DRAMA, FROM KLEIST TO HAUPTMANN.

A study of the most important dramas, their function in the authors' development, and their relation to the philosophy of the time. 9:30 Mr. Kaufmann.

37 38. MODERN FICTION. (Introductory literature course.)

Interpretation of novelettes and stories written in the last four decades as an introduction to the different currents in modern German literature. The course includes such authors as Th. Mann. R. Huch, A. Schnitzler, F. Kafka, P. Ernst, and others.

10:30 Mr. Seidlin.

B. Civilization

42. GERMAN FOLKLORE AND CIVILIZATION.

A composite picture of contemporary German civilization, industry, trade; their geographical background; the character of the German people, their customs, folklore, and beliefs. There will be illustrated lectures, classroom discussions, oral and written reports. 9:30 Mr. Neuse.

C. Language

55. PRACTICAL PHONETICS.

A study of the formation and combination of German speech sounds with practical exercises. Special emphasis will be laid on characteristics of spoken German such as rhythm and speech melody as factors of expression. 8:30 Mr. Neuse.

All students deficient in German pronunciation will be obliged to do special work in the phonetics laboratory under supervision until their defects are corrected.

D. Language Practice

61. ADVANCED COMPOSITION AND STYLISTICS.

A systematic study of style, shades of meaning, adequacy of expression. Model selections of prose and master translations will form the basis for imitative composition and for translation of passages of increasing difficulty. A thorough knowledge of German grammar is prerequisite for this course. 7:30 Mr. Seidlin.

65. COMPOSITION AND GRAMMAR REVIEW.

A systematic review of German grammar and syntax. Compositions of gradually increasing difficulty, proceeding from concrete observations to theoretical and abstract discussion. Study of synonyms and idioms. 7:30 Mr. Kaufmann.

68. GRAMMAR.

A thorough and systematic review of German grammar, syntax, and basic vocabulary. Reading and stylistic analysis of simple prose and poetry. Daily papers and reports. This course is supplemented by the ORAL PRACTICE course and should be taken only in conjunction with it. No auditors. Two credits (no credit toward the M.A. degree). 7:30 Mr. Tiller.

Recreation Hall

69. ORAL PRACTICE.

The goal of this course is to develop the ability to use German correctly, and idiomatically in conversation. Beginning with reading exercises and reports, it will proceed to the organization of the vocabulary into thought groups which will serve as the basis for conversation and group discussion. Since this course is designed to supplement the GRAMMAR course, it should be taken alone only by students who have demonstrated a fair knowledge of grammar in the preliminary examination (see page 75.) No auditors. One credit (no credit toward the M.A. degree). 8:30 MR. TILLER.

LANGUAGE CLINIC. Students who need special assistance on account of particular deficiencies in grammar, written and oral expression, will be assigned to individual members of the staff for extra work.

E. The Teaching of German

71. METHODS OF TEACHING.

A comparative study of contemporary writers and movements in the field of modern language teaching for the purpose of appraising, developing, and formulating their contribution to the teaching of German in secondary schools and colleges. Objectives, educational values, scientific foundation of modern language teaching on the basis of modern psychology, phonetics, and progressive educational theory. Selection and organization of subject matter, critical discussion of various theories of methods, choice and use of textbooks on beginners' German, grammar, reading, and literature. The use of realia, reviews, tests, and examinations. Practical demonstration of class work in the Demonstration School. 11:30 MR. PURIN.

78. THE GERMAN CLUB.

The organization of a German Club and the material for its activities will be presented and discussed; programs will be outlined; games, plays, songs, and folk dances will be practiced; the building of a puppet stage and the manipulation of puppets will be demonstrated; short plays, suited for high school production, will be examined. The

creation of a German atmosphere in the class room will receive special attention. (One credit). 4:30 Mrs. Jordan.

F. The Demonstration School

A. BEGINNERS' GERMAN.

Practical demonstration of the class work in a beginners' high school class: the teaching of pronunciation, oral and silent reading, acquiring of a vocabulary, fundamentals in grammar.

B. SECOND SEMESTER HIGH SCHOOL GERMAN.

Practical demonstration of the class work in a second semester of high school German. 2:10 Mr. Purin.

Students registered in the methods course will be expected to devote two hours a week to this course under the supervision of the instructor in charge. Effective means for directing observation, guidance of supervised teaching, and methods of strengthening the young teacher through conferences will be considered. Opportunity will be afforded for the solution of individual problems with which members of the class are confronted in their present teaching activities.

Schedule

7:00 Breakfast

7.30	Stylistics	—	Composition	—	Grammar
8.30	Barock	—	Phonetics	—	Oral Practice
9.30	Drama	—	Folklore		
10.30	Goethe	—	Fiction		
11.30	Methods				

12.30 Lunch

2.10	Demonstration School
4.30	German Club

6.30 Dinner

Required Courses

Required courses for the Master's Degree are:

1. Two of the three Civilization Courses (41, 42, 43).
2. The History of the German Language (51).
3. Phonetics (55).
4. Methods of Teaching (71, including some teaching under observation in the Demonstration School).
5. Advanced Composition (61).
6. At least 8 credits in German Literature at the Middlebury College School of German, among which must be a survey course (preferably 13 or 15).

Required courses for the Degree of Doctor of Modern Languages (in addition to the foregoing courses) are:

1. One additional Civilization Course (Group B).
2. A complete Survey of German Literature (Group A).
3. Goethe's Faust (21).

Study Plan

The following list of courses, covering the next four years but subject to minor changes, is offered to facilitate the selection of studies especially for students working toward a degree.

A. LITERATURE

Survey Courses (4 year rotation)

11. Early Literature (1943)
12. Barock und Aufklärung (1940)
13. The Classical Period (1941)
14. The Romantic Period (1942)
15. Nineteenth Century (1943)

Detailed Studies

20. Special Investigation (yearly)
21. Goethe's Faust
22. Goethe's Novels
24. Lessing, Herder
25. Schiller
31. Kleist, Grillparzer, Hebbel
34. Lyric Poetry
35. 19th Century Fiction
36. Modern Drama
37. Modern Fiction
38. Modern Lyrics

B. CIVILIZATION

(3 year rotation)

41. German History (1942)
42. German Folklore (1940)
43. German Art (1941)

C. LANGUAGE

51. History of the German Language (1941)
55. Phonetics (yearly)
57. Phonetics Laboratory

D. LANGUAGE PRACTICE

(yearly)

61. Advanced Composition
65. Composition and Grammar Review
68. Grammar
69. Oral Practice

E. THE TEACHING OF GERMAN

(yearly)

71. Methods of Teaching
78. The German Club

F. THE DEMONSTRATION SCHOOL

(yearly)

Folk Dancing

LIFE IN THE SCHOOL

The Aims The school is primarily designed for advanced students who, possessing a fair speaking and reading knowledge of German, wish to perfect their ability to use it and desire to deepen and broaden their acquaintance with German literature as well as with its cultural background and the soil on which it has grown. If such aims will appeal primarily to teachers and graduate students majoring in the language, they should also attract those who, interested in German from a cultural point of view, would welcome the association with a homogeneous group of persons of like tastes and interests.

Location The location proved highly successful from the very outset. The life of the little German community centers around the quaint New England square of the village, with the schoolhouse at one corner, the Bristol Inn at another, and the half dozen houses in which the students are located, scattered in the immediate vicinity. Owing to the good library and art collection lent by the College, the schoolrooms and the annex of the Inn radiate a German atmosphere essential for carrying out the plans of the school. For it is necessary that the student, beyond the knowledge to be acquired in the classroom, should come into an intimate contact with the cultural values of the foreign country, especially at a time when most portentous social and political changes are taking place, when old tables of value in art, literature, and philosophy are broken, and when an independent judgment can be formed only on the basis of historical perspective.

The Work No elementary courses are scheduled and, from the first, students speak the language of the school. Undergraduates with a good preparation will find sufficient work in intermediate courses offered and will be given proper consideration and reduced work if taking courses primarily intended for graduates. All instruction lies in the hands of native teachers, who also preside at the meals and are ready for help and advice in and outside of the classroom.

Admission For all questions concerning admission see page 5. In order to avoid too many changes during the first week of the session new students may be asked to show in a preliminary test their proficiency in the German language (see page 75). Since the success of the school and the benefit derived from attending it depends on the creation of an atmosphere of intimate group consciousness and a carrying out of a carefully planned

program of six weeks, participation in all official activities of the school, such as lectures, after-dinner gatherings, and singing is obligatory. *Students not wishing to participate in the social life of the school can be accepted only in very rare cases with the consent of the Director and after an examination in which they have proved their excellence in handling the language. They are, however, expected to take part in the daily singing and to attend extracurricular lectures and programs.* (For Visitors see page 11.)

Credits Two credits will be allowed for all courses meeting five hours a week with the exception of courses 69 and 78, which carry one credit. All courses count toward the Baccalaureate degree and all except Grammar (course 68) and Oral Practice (course 69) count towards the Master's degree. Other information concerning credits will be found on page 7.

Special Investigation each 1 or 2 credits 1940

Degrees, Examinations, Fees For complete information concerning degrees, examinations, fees, opening of session, etc., see pages 7 to 12.

Center The social center and dining hall will be at the Bristol Inn in a separate annex. The Inn is an old hostelry, well known in Vermont for its gracious hospitality and superior cuisine.

Meals Breakfast will be served at seven, lunch at half-past twelve, and dinner at half-past six. The students gather at small tables, each table pre-

Mountain Hike

sided over by a member of the faculty. Students and teachers rotate according to a fixed schedule so as to enable all to get acquainted. After the noon and evening meals German songs are sung in the adjoining social room.

Lectures There will be brief lectures or readings after dinner and a production of a drama or a program of music every Friday evening. "Literarische Sonntagsandachten," not conflicting with local church services will be held every Sunday morning.

Music Music is recognized as a primary factor in fostering the community spirit of the School. To be sure, the school arranges for a number of formal concerts by its own staff as well as by other guest artists. But the main emphasis is laid not upon the passive enjoyment of music as mere entertainment but, rather, upon having the musical life of the school grow out of the active cooperation of the students themselves. Therefore, under the leadership of Mr. Tiller, special attention will be given to the rehearsing and presentation of instrumental and vocal music by German composers. The scope of this extra-curricular activity will naturally depend on the presence of musical talent among the students. In the past, various chamber-music groups and choruses were organized and furnished the music for the Sonntagsandachten in addition to giving concerts for the school and the village. In order to make this musical activity possible and to prevent delay in its organization, all students are urged to bring their instruments.

Orchestra The orchestra, under the direction of Mr. Britt of the Music Center faculty, is open to students of all the Language Schools. This organization gives practical experience in the playing of orchestral works and will furnish music for operettas or plays given by the Language Schools. Students are urged to write to Mrs. André Morize, The Brunswick Hotel, Boston, Massachusetts, stating what instrument they play and what experience they have had, before the opening of the session. A fee of five dollars will be charged. Hours to be announced.

Attention is also called to the opportunities for theoretical and practical study of music, offered by the Music Center at Middlebury. See page 6.

Folk Dancing will be taught in course 78, but there will be opportunity for all students to join this group on special evenings of the week.

OTHER INFORMATION

Book Store At the Bücherstube all books used in the courses may be purchased; but also recent books of fiction, drama, poetry, illustrated books on German art, and reproductions of paintings will be offered for sale at moderate prices. *Advance reading lists for all courses are ready for distribution.*

Opportunities for Service All waiters and waitresses in the German School dining hall must be able to speak German. In order to secure such a staff, opportunity is offered to a limited number of students to earn their board in return for their service. Those interested should write to the Dean of the School as early as possible.

Scholarship In commemoration of the late Professor Martin Sommerfeld who taught in the German School in the summer of 1939, a scholarship fund was established through generous contributions from students and faculty. This scholarship, known as the *Martin Sommerfeld Scholarship*, will be awarded each year to the amount of $50.00, and it will be open to all former and new graduate students who would be unable to attend without financial assistance. The scholarship will be awarded on the basis of need, merit, and scholastic promise. Applications should be made to the Dean before May 31.

Address Correspondence concerning admission, courses, credits, scholarship, and degrees should be addressed to Prof. Werner Neuse, 21 South Street, Middlebury, Vermont. Correspondence concerning rooms and fees should be addressed to Language Schools Office, Middlebury College, Middlebury, Vermont.